

is not!



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fallout

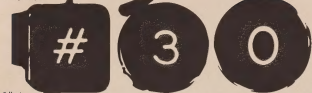


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QTY.: 28 CPS

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Fallout

Steven Heller's critical article "The Cult of the Ugly," published in the British design magazine *Eye* (No. 9, Volume 3, 1993), has received (and is still receiving) more response than any other article published in *Eye*. Since some of the criticism in the article was directed at our own work and the work that we published in *Enigma* that we feel is quite significant, I tried to write an enlightening response to *Eye*. But after several tries, I gave up. Time and time again, I found myself defending our designs against what I felt was the result of a misunderstanding of our work. This misunderstanding, in turn, is often the result of a complete ignorance of the context in which the work is created.

Don't get me wrong, though. I love the criticism, the lashings, the misunderstandings, the arguments and, ultimately, the attention that our work and the work we publish receive from Steven Heller, Paul Reed, Massimo Vignelli, and Henry Wolf... I like to think it makes us smarter and better and it gives us great exposure.

It's curious, however, how much of today's design criticism focuses on the work of these so-called "Young Turks," who some think are purposely creating graphic design off the deep end. If the old connoisseurs are really concerned about the future of

graphic design, instead of reserving sharing the spotlight with a few new faces, they could find plenty of other graphic design work created today that deserves harsh criticism. So instead of trying to exploit the virtues of our work, which is no easy feat, I'd like to turn the tables.

For instance, instead of picking apart P. Scott Makela's "Living Surfaces" poster to comment on the state of graphic design in America (see the AIGA Journal, Volume 11, Number 4, 1993), Henry Wolf would have done better by commenting on the very pages of the Journal in which his article was printed. Makela's poster, a wonderfully vivid and appropriate design for a conference on multi media, was a one-shot deal, here today, gone tomorrow, and was seen to a limited number of people. The AIGA Journal on the other hand, like *Prior* magazine - another good candidate for some serious design criticism - have been published for years and will most likely remain with us into the future. They are as much a part of the future of graphic design as P. Scott Makela's poster. For these two magazines, published for the betterment of graphic design and which feature some of the above-mentioned designers/critics either as their advisory boards or as contributors, look elsewhere, needless and blessed.

Look at the AIGA Journal's logo. After two years of art school, I was already skilled enough to see that that combination of letters in that typeface is all itelic caps would be impossible to kern perfectly ("perfect" is the traditional typographic sense, which I assume is what the designer was striving for). What you do in such a situation is pick another typeface.

On the other hand, the AIGA logo (as shown on the right) looks pretty good compared to the extremely poor execution of the overall cover design. I'd much rather spend extra time deciphering dense layers of type and image than be smacked over the head with such a cliché. And the logo and cover designs are only a facsimile of what we see expect in the inside. The layout of the AIGA Journal is the kind of graphic design that has given Modernism (or is it Classicism?) a bad name, something that definitely belongs in Mr. Wolf's "rumba down box."

In regard to *Prior* magazine, it amazes me that with all the effort that *Prior* has spent on designing a custom font, they would have so little design sense when it comes to the magazine's overall layout. During Summer Stone design a font for *Prior* is like "kicking a beautiful flag as top of a doghouse," as the saying goes in Holland.

I understand that legibility and perhaps even a certain level of typographic neutrality are what both publications strive for in their layouts, but that does not mean that the results should be bland. Yet they are. The designs of both *Prior* and the AIGA Journal, the two leading and most influential design publications in America, are unimaginative, uninspired, inelegant and unrefined. What does that say about the state of graphic design in America?

For this issue of *Enigma*, Michael Deasley traveled to New York to meet and interview Heller, see of America's most prolific graphic design critics, to talk about the *Eye* article and other topics concerning graphic design. In addition, Deasley spoke to Edward Fella, Jeffery Keady and David Shields, three designers whose work was among the pieces selected by *Eye* as examples of "Ugly."

This issue also features a number of personal letters that were not written for publication, but which were so insightful that I spent weeks relaying arms to convince the letter writers to let me publish them. Polite and frank, these letters are proof that there is a design community out there that is really paying very close attention to every single thing happening in graphic design.

I hope that with this issue, we'll keep these

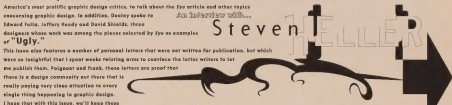
The following interviews were conducted and edited by Michael Deasley, who works full time in the senior art director at the L.A. Times's Creative Services department and manages to publish regular news. *Prior* magazine article a year. In 1991 *Prior* featured cover art by Douglas. "Riding Up a Side Hill," will be repeated this spring in Looking Glass: Writings on Graphic Design. The book is edited by Steven Heller, along with Richard Sweeney, D.K. Redford and Bill Swenford.



Inset, inside page. Sept./Oct. 1991.



AIGA JOURNAL, Cover, Volume 11, Number 4, 1993.



manus when "ugly" is a viable code.

It's funny. I remember having a conversation similar to this with Ruth Asel, who actually got me my job at the "Times" 30 years ago. She was the art director of Harper's Bazaar with Bea Feitler, and later the Times magazine. She was also a very good friend of Andy Warhol and a member of the artists of that movement, including Nam June. And we used to go into these outrageous fights. We used to argue about Roy Lichtenstein, because I rejected his objectification of the comic. I felt he was just co-opting comics. Lichtenstein was making canvas out of "high art" and at the same time rejecting comics as real art, a manifestation of mass culture. Ruth and I used to scream to each other. Her take was, "We're not talking about content, we're talking about process, the process is the most important issue here." We'd get into these discussions about the validity of printed work. I used to argue somewhat savagely. I'd seen his work in books, and the books, of course, take away the monumental nature. And she would counter, "Have you ever seen a Lichtenstein painting?" Well, I had, but for me it didn't matter. But since then I've read a lot, seen a lot of the work, and I've interviewed Lichtenstein, but I still have the same feeling. Mike S. Again, I see political statements in Lichtenstein's work more already in his war comics, which critique the war machine's ability to distort reality and flatten experience. When I read his Supergraphics newspaper, I may not be totally impressed with his paintings of printed reproduction of news, when you stand at least at a distance, you want to see your reflection, have the look, and all the rest of it, the artwork, the layout, etc. It's as though your eye is being denied. It was chilling. There's never going to be a feeling from looking at his work, no!

Steve H. No, but I think we all have agendas, particularly in terms of art. Art is supposed to be a kind of blank canvas. When you stand in front of a painting, it's blank in the sense that you bring your experience to it. I think I need a mediator to appreciate Lichtenstein—somebody like Leslie Fiedler—because he hasn't left me any room. I need my hand held.

Mike S. The Lichtenstein show is also a good example of how people who begin as revolutionaries—designers in culture—can easily fall into facile recycling, using the comfort of the formulaic and repeat. For example, I've heard more about the reality of Paul Rand's work from the late '70s and early '80s.

Steve H. I used to think it was axiomatic that anybody early work was terrific, but that's silly. I've always loved Philip Guston as a painter because towards the end of his career he just switched. He became a cartoonist. The paintings that Guston did were cartoons, they just happened to be on a huge scale.

I've been doing a history—which I hope will eventually be published—in avant-gardes, about how graphic designers have attacked themselves to, and have been nourished by, progressive art movements, what they've used of them and what they've given back to them. Output, and a lot of Cranbrook work I've seen, reflects that ambivalence. For me, breathing on tredden ground, it's reinvigorating the wheel. Frederick Goudy said "Some of their old past style was new ideas." And Milton Glaser has said "Every generation has to make its own discoveries, even if they're old discoveries." Which is true.

My own history has been rediscovering precedents and then incorporating them into myself. But when I did work that I considered to be my "student" work, I was happy to have somebody criticize it on a level that said "Well, it's children's work" or "He's a young kid and he'll develop." But I also wanted a reality check. I wanted to know how it was sanctioned in the marketplace.

Mike S. To the extent that students wanted to appear beyond the Goodman reason to take their experiment—valid or invalid—just said it into the design universe, is it possible that their past agenda for expanding the discipline?

Steve H. Yes, and then it's subject to criticism. It's subject to attack or praise.

Mike S. I'm not advancing the elimination of canon.

Steve H. No, I understand, you're advocating criticism from a position of knowledge.

I think there's a danger of being in the in-group. Which is not to say being "in" and having knowledge is going to suffice significant criticism, but there is a problem in being too intimate with your subjects.

Take the art critic Clement Greenberg. As the spokesman

for Abstract Expressionism he did more harm than good. He made a radical form into something that could be easily digested by Corporate America, and ultimately it became a kind of official art for Corporate America. As a style, as a process, it didn't have to say much of anything, as opposed to more political manifestations that were unpopular during the same period because of the Red Scare.

Mike S. I looked at your article as another manifestation of certain people in the "art" group, if you will—such as Paul Rand and Massimo Vignelli—who are creating barricades because what they're saying now is not what graphic design has always been. But I'm amazed when I read essays from Rand's book, The Designer's Art—some of which date back to the '40s—with statements about "the responsibility of the designer" and how "the function of creativity is often taken too literally and overemphasized at the cost of individuality" and "if necessary, if the good system isn't working, just abandon it completely, throw it out." Talk about old guys creating your best friend. Don't you think it's important for critics to get behind the barricades, to acknowledge that some of the people they're attacking might actually be standing on the shoulders of giants?

Steve H. Yes, but it's also important to be behind the barricades.

Output reinforced what I was feeling in terms of the irrelevancy of the "theoretical," an overemphasis on, and misappropriation of, literary theory to explain design. That situates me in the pragmatic school of design, where theory is less important than instinct.

And I think my perspective on Output represents how certain graphic designers who are working in the marketplace feel about the preponderance of this kind of work. I think I represent a certain viewpoint that's skeptical. And that's not to say I'm right. It's not even to say I'm enlightened. It's just to say that too few people are willing to say anything about it in public.

Mike S. Let's move from students to teachers. You wrote about how Lawrence Wood mentioned that Ed Fella's work ranges from few periods to high seriousness, and you countered with "The line that separates parody from seriousness is thin, and the result is wretched." I'm not quite sure what you meant by that.

Steve H. I mean that I felt as though Fella was making a commentary on Modernism, on canonical design, but ultimately he went too far in the other direction. I wouldn't call it reactionary, but it is a reaction to conventional design practice. So what might be read as parody can also be read as extension.

Can I jump back? I'm going to tell you this just to you have a perspective of where I'm coming from in relation to that question. Whether it holds water is another



The Preview Committee Elects. Cover, Published by Detroit Public Library, Designed by Edmund Fuchs, 1968.

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ANGRY GRAPHICS. PICTURE PACKAGE. BY THE NEW YORK TIMES. PUBLISHED BY GILBERT GILBERT. 1992. Written and compiled by Sami Jureks & Steven Heller. Designed by Dickson Creative.

other route.

I started out in the underground press, and it was a remarkable experience. For me it was graduate school. It was primary school. At my first fulltime job, the *New York Free Press*, I learned paste-up and mechanicals and all that. It was a slightly more conservative-looking journal than the anarchic *East Village Other*. But, *Rock*, *Roll*, or any of the other leading papers. When I learned how to manipulate design tools, the first thing I did was clean it up, removed the anarchy - but, I hope, not the energy. Originally I worked with - and learned from - a designer who took gallops of type and cut them and fanned them out. He was coming out of the Beat esthetic of concrete poetry and the kind of ad hoc books they'd do down on the Lower East Side of New York when it was hotbed of Beatdom. And I just couldn't stand it because my feeling was, even then, as naive as I was, that I wanted to reach people who were not already converted, or hip literate. I wanted to make something that would have some relevance outside the community of which I was a part. I wanted to have relevance to people who couldn't read our signs and symbols. So that's what I did. And I went on to do that at other underground papers which I designed.

I have to admit it, but I haven't proscribed art in these days for that very reason. I was looking at it intently. I simply dismissed it as an entertainment and I was wrong. A number of years later, I reacquainted myself with Victor Moscoso, and finally understood what he was trying to accomplish, what he did accomplish, and how truly remarkable his particular approach was. Maybe over time I'll feel that what about Ed Fella's work, particularly because I think he comes from a similar background.

I wanted to reach people who were not already converted, or hip-literate. I wanted to make something that would have some relevance outside the community of which I was a part. I wanted to have relevance to people who couldn't read our signs and symbols.

When he's doing his relevance, but it has relevance to a small segment. And that's fine. I see Ed Fella as sparking, and perhaps stimulating, students to do what he's doing, and it's so necessarily their vocabulary. Therefore, it becomes a misapprehension of what he's doing. And ultimately, when other, less committed, people adopt it, "agly" becomes friendly content.

Mike D: The seed in the apple that, as a model for commercial practice, Fella's work is "a dead end" - there is a dead end if he's influenced Barry Davis, David Carson, and Rick Hays?

Steve H: Valuable is an interesting case, because I think he's mainstreamed, and ultimately trivialized, the form. It's become an "instant artifact." It's hard to look at, but that's surface. David Carson, on the other hand, has imposed a vocabulary on a group of people who accept it, just as the psychedelic artists imposed their vocabulary on their audiences.

Mike D: Why did you choose Paul Rand as the designer to hold up against the "new young Turbys"?

Steve H: I chose Paul Rand because he represents the canonical approach. And he was one of the creators of the canon that graphic designers have lived with, and lived by - and sometimes rebel against - for almost 50 years. He's also probably the most articulate spokesman of that approach. Although I didn't start my career doing what he does, and I probably could never do what he does, I still have a tremendous respect for his work and how he articulates his design "truths."

Mike D: When you say here an articulate spokesman, I assume you're not referring to his crude and closed-minded character problem in the 1950s *J&J* article.

Steve H: Paul and I talk a lot on the phone, and he says things that drive me up a wall, but when you scrape off the crust, there is real meat. He's a true Modern, an iconoclast who has real wisdom and passion.

When he writes, he makes 57 drafts. When he speaks, he speaks like a super star. That's what he was. That's how he grew up. And yet, he has many prejudices, born of his upbringing. But these prejudices have formed his being, they formed his personality. So when I say he's articulate, when we're talking about art and design, he's a fountain of inspiration. And I wish more people could hear him in that context, and not write him off as a reactionary.

Mike D: You wrote that the difference between Paul Rand and the Turbys is that his method was based on ideas that have held up under close scrutiny over the years. But it's dangerous, because even we assume that the work of these designers you remember right now will not hold up, will not be as relevant right 100 years down the road?

Steve H: It's possible. When you're making an argument of this kind, there are certain things you say for effect.

At the time I wrote that piece I was certainly hoping their work would meet with critical disfavor because the overall approach, the overall message that I'm getting from what's presented at Cranbrook, for example, is too introspective, too indulgent. And I feel that, whether we're talking about the engrainers or the copyists, ultimately we're just talking about

style, which is totally irrelevant!

The real problem is not how something is presented, it's what's being said, and what impact that statement is going to have on you and me. I co-edited a book with Kanne Janki, called *Agly Graphics*, and there's a lot of ugly design in there. But when it gets a message across, aesthetics are unimportant. Maybe I'm talking about "message" the way some people talk about style or fashion, but ultimately that determines how I view graphic design.

When I write about political phenomena from the point of view of graphic design - like the article I did for *Protest* on Neo-Nazi iconography - it's never enough just to talk about the graphic design. I also have to deal with the issues behind those graphic characteristics. What do they represent or symbolize? And who are they formed in that particular way? Does your discussion design in terms of message, you must admit that we have an awful lot of power when it's manipulated in the right way.

Mike D: In the "Agly" piece, you wrote that the young Turks were engaged in visible visual communication, that was just a bit of sugar in design history, that back in a 1983 *J&J* piece, you wrote "Design is wrong, a viable standard for the new cultural. Perhaps design will have lasting contributions, not only to design history but to our culture as a whole."

Steve H: I speak out of both sides of my mouth, eh?

Well, I'm not going to answer this question directly, so don't hesitate to ask it again.

When I wrote that piece about Engle - and I was writing it in the context of culture subside - I stated that Rudy took a bold step. He went out in the world and, at his own expense, he carved a niche for himself. His magazine reflected a certain viewpoint and a certain passion that I didn't find in other culture rag magazines. I didn't necessarily agree with what he was reading, but I respected him and admired his position.

In this sense I still hold Engle in high esteem. It doesn't necessarily mean I'm enamored by the form, or even the ideas all the time. I've read all the issues of Engle, and there's an element of sophistry in the long-winded sentences that drives me up a wall - much like this interview ought drive some readers to despair. Rudy should cut back some of these interviews. But I still admire him and his effort, and many of the reasons he's produced.

Mike D: I guess I will have to ask you again. When you said Rudy's work isn't viable.

Steve H: Well, I didn't say Rudy's work isn't viable. Mike D: You had grouped him with the Turbys. It would be absurd that the language involved by Rand's *Graphic Arts* (although you completely omitted to stick the same way in *Handbook* is doing in Engle today. Indeed, Randeman and those designers whom Engle celebrates for their innovation - including Cranbrook alumni Richard Pella, Jeffrey Brady, and Alvin Klee - are pioneering new ways of making and seeing concepts. The difference is that Rand's method was based largely on ideas of balance and harmony which held up under their scrutiny over time. The new young Turbys, by contrast, reject such criteria in favor of unopposed dominance and dynamism, which might be characterized as personal egotism, but one as made visible communication and use the old and well as a bit for the impact in the construction of greater design history.

Steve H: I'd react to terms of Rudy. I'd react in terms of Engle as an entity. I feel it is hegemonic in one sense but it's also a significant piece of design history.

But Engle contributes to the cult of ugliness. And yet Rudy created a forum in which we can see work that's not going to be seen in *C&J* and will appear in *Protest* after it's proven it has legs, if at all. And so Engle is ultimately valuable. But I question the visibility of a number of designers he's presented. I question whether they're integral to pushing the design language or simply bits on the screen. Engle has established these designers and given

them a niche, a pedestal, and influence. It would be impossible — indeed, irresponsible — for any historian to ignore them all. It doesn't necessarily mean they have to be discussed in celebratory terms, though. Neither rawness nor experimentum is a *primum*, a virtue.

The bottom line is that Rudy's publication is a forum for his ideas, or ideas that are kindred. But I don't think over the course of the year he's brought in, on the average, Paul Rand or Massimo Vignelli.

Mike D.: Rudy's never denied that he's being exclusive. He's been quoted as saying he wanted to make out his own set lists, since other magazines were handling established designers' work.

Steve H.: That's true. Rudy's narrow focus is what makes the magazine. He has a point of view, a sensibility, and designers he favors. My ministry is to be more inclusive, that's all.

But that I haven't considered exclusivity. When I started at the *AD&A Journal* I thought I wouldn't include any of these academics who deal with theory, post-structuralism, and semiotics. I'm just sick of that. I can't get through it, it's impossible to read. That theoretical construct isn't meant for graphic design as most of us practice it. And then I realized, these issues slow the read. I've got to fix it.

As an editor, I've got to make it accessible. I'm going to say to an academic, "If you want to do this, forego it, at least take our some of the interviewers' words. You can still preserve your thoughts without going into jargon." Ultimately that's what the issue became for me, jargon versus accessibility. And jargon is often a veil for undigested thoughts.

Mike D.: You ended your defense of Rudy in the *AD&A Journal* by writing "The sometimes portion of 'Design, Form, and Space' serves as a coda to an era by one who's lived through the profession's exclusions and reclusions." That sounded to me as if you believed the exclusions and reclusions are gone.

Steve H.: Good point. I wish you had ended my piece. What I meant was that he's lived through revolutions. I don't mean that change has ended in his lifetime. But he's lived through important stages of design history.

Incidentally, I concede that what's being done in Europe has a great deal of validity in what's going to be the next era of graphic design, about which I think Modernism, eclecticism — and perhaps even some of the Empiricists — have no real conception, something that's not so much about the form of graphic design as we know it but how it will "interface" with other media that are emerging, such as CD-ROM and interactive television.

I also believe our current disgust is really the predictable fin de siècle causticism.

Mike D.: My confusion comes from the fact that most of the examples shown in the article had their own validity. The cover of *David White*, a culture magazine for young people that had homophony with youth guide books, may as appear to be in its audience as Rand's 1944 *Swampy* cover was in its time. And Bernie Landau's *New Basic Design* poster wasn't *Da Vinci*, but it seemed to me to be a witty joke on *Da Vinci*. Why aren't you considering that these designers are dealing with form following function in a different way, and for a different audience, than we're used to?

Steve H.: Maybe I don't care about the audience.

LushUS, which was used on that book jacket, is an admirable typeface. It's —

Mike D.: Renaissance carried to an extreme?

Steve H.: — vernacular carried to stupidity. There are certain lines I draw in the sand. And for me, Rudy's LushUS is a line I draw in the sand. It isn't funny. There are certain extremes that are unnecessary, or too ingrown, [designs for design, and so what?]

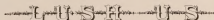
And yet, my article in the "Life and Separation" catalog was set in a Kewpie face, Manu Sans, and I actually like the way it was used. You can tell him that.

Mike D.: I wouldn't want to run your image.

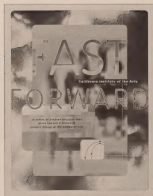
Steve H.: Please, run my image!

Mike D.: There was another replica designer, Frank Basso, whose graduation ad for Rudy was shown in your article. The text read in light and heavy and early and early. Don't you think the type of the ad and the text reinforce the design?

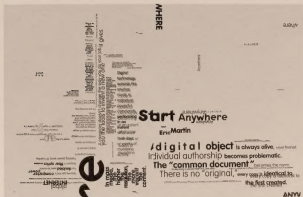
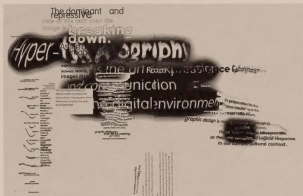
Steve H.: Maybe you have perhaps a healthier approach to all of this. Maybe I am an old fuddy-duddy. The bottom line, however, is about the misuse of style. You don't have to accept that, but you must accept that I'm more interested in politics than esthetic or anti-esthetic concerns about design.

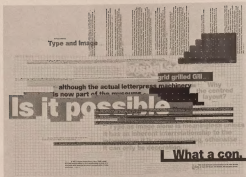


LushUS, Typeface. Published by *Form* magazine, 1992. Designed by Wt. Woods.

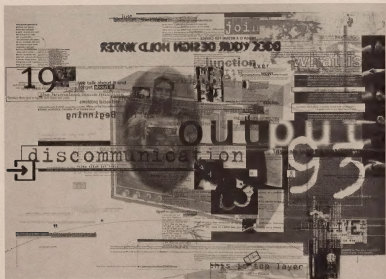


Star Forward.
Columbia Institute
of the Arts students
produce this journal.
Published by Gail
Ann Press.
Project director,
Arthur Kampf. Star
editor, Clay Wright.
Designers, Barbara
Brennan. Book cover
clip art designed by
Margo Johnson.
Inside covers
designed by Shelley
Brown-Markstein
Jennifer and Scott
Markstein & Shelley
Brown-Markstein
J&S
J&S





Exeter, N.Y. Magazine spread
Published by right live Jane, London.
Designed by Bm.



Output No. 10, fold out (printed on transparent paper).
Published and produced by students at North
Carolina State University and Pennsylvania College
of Design and Communications, 1975.

Two years ago I renewed Time magazine's redesign for *Arts*. I didn't talk to the designers, but drew conclusions from the evidence, and composed it to preview formats. Michael Rock spoke to the designers for an article in *J.D.* and although it was a good piece, I believe his criticism was actually less incisive and effective than mine.

Steve D: The reason I'm asking who you didn't speak with was that it became the redemptive of that "Ugly" article led me to expect more of a dialogue. You wrote, "Jim Fox, friend, what is beauty?" and you quoted Reed, then you suggested asking the Frankfurt students the same question. But then the answers were just your observations and descriptions are.

Steve H: It's a valid point. Again, maybe you should have been my editor.
Steve D: Right.

Steve H: I learn from everything I do. And, I hope, from how others respond.

If you think you're talking with one who thinks he is God, that's me. I don't. I learn every step of the way. The reason I started writing was really to learn, and then share what I've learned with others.

But what's important is what are the effective ways of writing criticism for this field. That's what it comes down to. What you've suggested to me is that maybe my method is not as effective as I had hoped.

I had something I wanted to say. I said it. Maybe I should have done more homework. Maybe not. I tried to explore this issue in a piece I wrote for the *ALISA Journal* on the merits of criticism, where we go with criticism, and what the graphic design profession needs in terms of effective criticism.

**I recently received
Output #4. Now, when I
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"What's the difference
between that Output and
Octavo #7?" It's fun to
look at, but it's cursed
by Stephen D.**

criticism, coming from the position that, until I did it, there was virtually no criticism in the profession. And there's still not too much written. So it may be some for other people, such as yourself, who not only carry the banner but go to the next intellectual plane. And that's perfectly fine with me.

There's a little part of me that feels as if I've got to defend what I've written and another part of me says, "What's ultimately important is that I have the ability to communicate ideas and encourage debate." I enjoy exploring different arenas and subjects, and that goes to the most important thing. I don't have to defend the "Ugly" article. If readers think it's full of shit, so be it. If they're correct, I'll try to do better the next time. But as of now my opinion hasn't changed much.

I have a drawer full of stuff that defines what's been going on in design during the late '80s and early '90s. I recently received Output #4. Now, when I first saw it, I thought "What's the difference between that Output and Octavo #7?" It's fun to look at, but it's cursed by name.

I guess the problem is a problem with graphic design in general - is when something becomes appealing, a hell of a lot more of it gets produced by others and so the originalizer's work needs to be diminished in relation to the copyist's work. And you can see this throughout history, whether it's the history of art or the history of design. There are certain segments who do it quite nicely, but in our culture, when something is considered in gets spit out and you forget about it, even if what you're seeing out is truly valuable. Separating the wheat from the chaff and keeping the chaff is an American pastime.

Anyway, I look at Output #4 and my knee jerk response is "Oh God, another challenging puzzle! And I can't spend my day looking at this when I really want to read the newspaper about the Neo Nazis in Germany!" I'm being a little ridiculous here, but I did start reading part of it,

and I have to say that some of the little sound bites were interesting - just as you were reading those sound bites from that other Output - but it asks certain questions, then doesn't go any further! I feel as if I'm being teased!

And I can't point to the issues that these students are trying to grapple with. When I read a book and it's done in the traditional manner, I can underline things. But with this design, they've already underlined it for you but it's not necessarily the underlining I want. It's like

reading a dystopian "Cliff Notes." At least the "Cliff Notes" have a human progression.

Steve D: Your objection brings to mind what Chuck Bore said in my first article on design: new younger people have no problem with this new form of reading, whereas graphic designers, who've been trained as to how people are supposed to read, are finding this technique that will help highlight isn't quite with it, as their linear progression would want to go with it. To get Marshall and RFE progression people to pick up a magazine is really to have the something they're used to in print before, such as what David Carson is after with them.

Steve H: But they also need to be able to pick up the Signet Classics or the New American Library. It's still important to accept and appreciate the classics, and to try to integrate them in some way into one's life.

Steve D: Is part of the reason designers are digging in their heels because they actually believe that traditional literature is going to go away?

Steve H: No. I don't think that's why they're digging in their heels.

Steve D: Yes, and I think that's maybe part of it, but that's not the whole story.

Steve H: Well, to be perfectly honest, I'm fearful, in light of what goes on on the screen, that certain sensibilities will disappear, certain sensibilities that are not archaic, because they're appropriate to the subjects. And I want classic media to be in the hands of our youth, whether they practice it or not. I want them to accept it and experience it.

Steve D: I wouldn't have nearly as many problems with your article if the examples you chose had been representative of their subjects. Perhaps my problem with it stems from your use of them.

Steve H: That's true, but the examples I used are there not because they are I appreciate in their media but because I determined them to be part of the "ugly" extreme. You're right, I could have tried to find something where the examples were inappropriate and that would have made my case a little better. I didn't.

Steve D: Well, whatever reputation I have about your article, I'll never cease to be amazed at your volume of output. I don't mind asking you for my proof.

Steve H: At times I wish I did less output and put more effort into flawless work, but that's not me. I can't do less output. It's the only way I can justify my existence. But certain things matter. Of course I'd hate to think the "Culture of the Ugly" article was one of them, because I did spend considerable time thinking about it, writing, and - thanks to Rick Poyner's brilliant editing - rewriting it. But I reach a point in all my projects where I just have to cut it off. I just have to say "It's over."

It's through,

however it's accepted or not
in the marketplace of ideas.

That's it, and goodbye.

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success.

Not having to be in shows with men.

Having an escape from the art world in your 4 free-lance jobs.

Knowing your career might pick up after you're eighty.

Being reassured that whatever kind of art you make
it will be labeled feminine.

Not being stuck in a tenured teaching position.

Seeing your ideas live on in the work of others.

Having the opportunity to choose between career and motherhood.

Not having to choke on those big cigars or paint in Italian suits.

Having more time to work after your mate dumps you
for someone younger.

Being included in revised versions of art history.

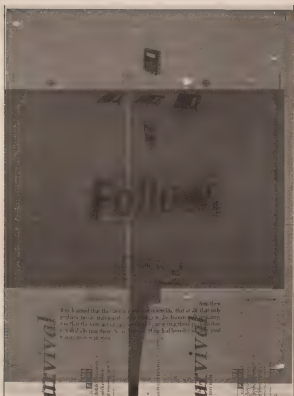
Not having to undergo the embarrassment of being called a genius.

Getting your picture in the art magazines wearing a gorilla suit.

Guerrilla Girls

CONSCIENCE OF THE ART WORLD

The advantages of being a woman artist.
Written and designed
Designed by Guerrilla Girls 1990



Poster, *Follow Me*, inside panel.
Designed and illustrated on Graduate Academy of Art
by David Corbin, Richard Gere, John Smith
and Barbara Stott, 1965

An interview with...

David Shields

Michael Zezas: How was Output M2 put together?

David Shields: Three other designers, Richard Bates, Brian Smith, Susanna Stoff and I, were in a room and worked on it at the same time and reacted to each other. We had spent a couple of weeks discussing what it would be and what we were trying to get at. During that time, we collected all the materials that the house would be printed on. We collected stacks and stacks of different printed ephemera. While we were putting it together, we had a television turned on, so if we were chopping text out of a printed piece, we were also listening and looking to the TV. Running through Output were photographs documenting our process of putting the piece together, interspersed with random images from the television screen, from the house Shopping Network to a video on the Japanese surrender of World War II. We were really trying to bring these things together and our others.

The production was as much a part of the piece as the concept. We didn't know what was going to end up happening when we started it. When we read through what we had when it was finished, it was interesting to see what was printed on top of each other, what messages we were able to get out of it.

Michael D.: How did you turn a living read?

David S.: It certainly wasn't meant to be read in the traditional sense, as conveying a strict linear message. It was meant to be read as an emotional gestalt, three layers of information happening at once. It was built to give you an emotional feeling, more than a rational understanding of what was happening with technology. It was a representation



Output, M2 (left), 1992. Design and production by David Shields, Richard Bates, Brian Smith and Susanna Stoff. 1992.

...we sent it [Output] out and heard nothing from anyone. We didn't hear anything for such a long time, we figured it missed the mark, it didn't spark communication. So we all pretty much gave it up, thinking "Nobody liked it, nobody bought into it." If you could use the term "commercial failure," I guess it was that.

of different speeds of technology all colliding at the same time, of what happens when television and printed media be all at once, when video and books began to bounce off each other, of things falling apart and being put back together.

Michael D.: Is there any message that could be clearly read, such as the maximal phrase "prostitution"?

David S.: One of us was reading a book on quantum physics, about how light travels when measured with different machines. It's either a particle or it's a wave, depending on how you measure it. And so we decided that that notion fit in very well with how we were working and how we were thinking of this piece. By putting these things together, we changed them. We changed what was going on by actually measuring it. What we came up with after we'd done it was that when we measured all these technologies, the representations of these different technologies, was all pretty much a probability pattern. So that's the heritage of probability patterns, and that's what holds it all together. Possibly.

Michael D.: Do you see Output as a picture, as a collage of technology?

David S.: People could get that out of it. What the reader put into it is what the reader would get out of it, which leads back to the probability patterns, the viewer is encouraged upon how you measure it. It's tough to say that a lot of that was conscious decisions. We had observed the way the computer has affected graphic design as a profession. There

was a sense when you saw type in a circle all over the place because of Freehand. So designers were following what engineers were allowing them to do.

None of this was done as the Macintosh. There were lots of other places that were taken from Mac output, but none of it was captured on the Macintosh. It was all done traditionally. But the idea of Output was that you have access to all this technology - fax machines, cellular phones, cable television, printed material and that all these things are bombarding you at once. And you can either continue to be bombarded and allow that to force you into working in a certain way, or you can try to step back, get perspective and digest what's useful. We certainly weren't trying to say "Don't use technology," we were trying to say "Don't let it use you."

We also worked with the idea of mass production, using the printing press, which traditionally makes everything the same. We took from the same piles of materials to create this thing, but in the end each copy was unique, each copy was different from all the other copies. That was also a way of using the technology. You can use technology to make everything look the same, but you can also use that same technology to give each person a unique object, depending on how you manipulate the production.

Michael D.: Is it a concept related to another artistic fragment in Output which was "Reading is for those people?"

David S.: (Laughs) Possibly. The funny thing about this piece is that we were all very pumped up when we first started it, because this was, for the three of us, our first big printed piece at Crankwork. Then we sent it out and heard nothing from anyone. We didn't hear anything for

such a long time, we figured it missed the mark, it didn't spark communication. So we all pretty much gave it up, thinking "Nobody liked it, nobody bought into it." If you could use the term "commercial failure," I guess it was that.

Mike 3: How would you place this piece in an historical context?

David 5: If people have a need to place this piece historically, they would have to go with what we were trying to get at more than what it looks like. There are connections to Futurism or Dada because those were periods when various technologies were coming into wide use and just beginning to be perceived as oppressive, and people used machine language to talk about machines.

Mr. Heller even brings up the point about Futurism and Dada. When we were doing Output, we weren't consciously trying to make it look like the work of early twentieth-century movements; it just happened. For us, that was why it was all the more powerful, because we didn't intend that to happen. But when you get done and the door slams, you see, "Oh, look, there are similarities with Dadaism."

Mike 3: In the historical precedents were in response?

David 5: Surely. These again, if you measure in historical terms, that's what you come up with in changes in that way. So perhaps the historical references got applied to the piece at

Harvard.

Mike 3: In "Out of the ugly," there suggest using the terms who created Output to define beauty as

David 5: [laughs]

Mr. Heller is telling it "Frankenstein's little monster" and "a noble beast" as if that's what we thought was beauty. We really didn't go into Output trying to make something beautiful or ugly. We weren't trying to slap Paul Rand in the face. We weren't trying to show that Modernism had failed communication. Design is not art because designers design for the community; for everyday life. We weren't trying to say "This is how everybody, for the public, for whom ever - far an audience, it's about creating dialogues. We should design." I wouldn't want to see stuff like Output already wanted to work within that mode, and that's why we sent it out. It took awhile, but the time. I wouldn't want to read an article or review with Mr. Heller's article and with your article, it's been brought back into that mode, and campaign that looked like that. We weren't designing for style. We weren't reacting to style or trying to make something visible. We were really trying to deal with how we react to media, the mass media.

Mike 3: To do you feel the question of beauty and ugliness is not meant?

David 5: To the particular piece, yeah. I really do beauty and ugliness tend to be superficial issues. You can look at something and think "It's ugly, I'll throw it away" or "Oh, this is beautiful. I'll look at it or keep it" or "It's beautiful. I don't want to throw it away."

I would hate to make assumptions, but Mr. Heller probably read it as how he's equipped to read design, he's being true to how he defines design. He's got to use his baggage to judge Output. So by his probability pattern, we came out looking pretty ugly. And that's okay. I just think he was a little off.

Mike 3: Did you feel free and by extension the K&A? Not enough knowledge to be able to get into it?

David 5: That was a question we all had. We really weren't sure. One of our reasons for sending it out to professional and academic designers was to try what kind of reaction we would get. We weren't sure if it would be positive or negative, if people would be able to read it if they would care about reading it, if it would just be something they'd get and chuckle at and throw in the trash, or if they'd say "Here shit from Cranbrook, why do they do this to me?" or if it was something people would spend time with and try to get something from.

We knew there would be a certain percentage of failure. We all knew there were a certain number of people out there who would just automatically write it off. But we were hoping that others would get something out of it. Maybe we could have been more visually clear about the background of Output that it had been started at Herron,

but it was going to come from five other schools next, that it didn't just come from out of the blue, that there was some type of reasoning behind it.

But we all really learned so much from producing it. So how the experiment turned out, how it was perceived by the public, was secondary. Personally it allowed me to loosen up, to see the value in not adhering to a rigid structure. It was very helpful as a loosening step in allowing me what would happen when I started dealing with larger issues of media. Those issues spurred on most of my work in graduate school.

Mike 3: To the extent that you weren't concerned with how Output would be received, does that leave it open to anyone from designers that it is self-indulgent?

David 5: Oh, that's interesting. Self-indulgent? I don't know. I could see that people would put a self-indulgent definition on it, simply because we are graduate students. Most people who are in graduate school, and certainly at Cranbrook have been in the work force for anything from a year to five or more years, and most are fairly proficient at a certain level of design, but they're looking beyond that. All the technologies that are so prevalent now have begun to open design up. It's become an expanding field and there's a need to fill that

Output would fall through the cracks by a lot of people's definition of design. Design doesn't necessarily have to be confined to what people want or what people need. Possibly it's just this thing you get in the mail that you can begin to think about. We weren't doing this piece to sell. It didn't necessarily have any reason for being, and minimal, whatever purpose. We weren't working with a marketplace economy, we weren't working with supply and demand.

Mike 3: But to sending it to the K&A? It was being put into the marketplace of ideas.

David 5: Marketplace of ideas - I like that.

Mike 3: It's David's expression.

David 5: You may not believe this from looking at the piece. We all really believe design is for everyone - for whom ever - far an audience, it's about creating dialogues. We should design." I wouldn't want to see stuff like Output already wanted to work within that mode, and that's why we sent it out. It took awhile, but the time. I wouldn't want to read an article or review with Mr. Heller's article and with your article, it's been brought back into that mode, and campaign that looked like that. We weren't designing for style. We weren't reacting to style or trying to make something visible. We were really trying to deal with how we react to media, the mass media.

*

I would greatly appreciate the opportunity to correct one of Steven Heller's big assumptions, which was merely mistaken, and is being perpetuated here by the interviewers. Output was not sent to the AD&A and ACD membership (such organization has over 3000 members).

Here are the facts:

I gave the Output team mailing labels printed from three of my computer mailing list files: graphic design professionals, graphic design educators, and graphic design journalists, critics and curators. These are files I have composed over the years - individuals whom we recognize as advancing the field of graphic design and to whom we periodically send Cranbrook publications. From these ACD labels, the Output team chose about 300 names. They also sent about 30 copies to a list of graphic design educators provided by the first Output group at Herron School of Art. That is a total of 350 carefully selected names, not a mass mailing of 4,000.

I mention this also because Heller seemed to feel that the character of the recipients (whom, I believe, he believed to be mainstream professionals) was particularly out of sync with the nature of Output. I would disagree, partly because those who actually received it tended to be more experimentally and/or intellectually inclined. But more importantly, I fail to see why Steve might feel that mainstream designers should be excluded from experimental, personal proposals and noncommercial content. Other professionals - electronic engineering and medicine, for example - benefit immensely from a way right leap between the research and experiments of their graduate schools and their professional practitioners.

Katherine Miller



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Benefit Concert and Exhibition for Detroit Focus Gallery

Art and Jazz at the Fox

James Tatum Trio

Friday, May 9

7:30 Art Preview
8:00 Concert
Join the artists for Wine and Refreshments

Artist Parking Available
Fox Theatre is at 3211 Woodward at Woodward in downtown Detroit

Performing Artists provided by R.A.C.E.

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Tickets will not be mailed, but held at the door. Tickets also may be purchased at the door. I would like to purchase _____ tickets at \$20.00 per ticket. I am unable to attend but wish to make a tax deductible contribution in the amount of \$_____

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Edward

FELLA

ARTISTS STUDIOS/CURRENT WORK

RECEIVED JULY 7 1964

1:30 PM ARTS FOUNDATION OF MICHIGAN AWARDS

18/1/01 ROBERT BIELAT
LINCOLN EDDY

homomorphisms provided by the antisoundness of microtheory.

Artists Studio, Hanoi. Published by Doreen Faxon Gallery, Singapore in 1999.

Michael: How is Mom did you feel about being referred to as my wife in front of me? As one of the "new women I can't."

Q Edward P. Hughes: In 10 years' time I'm hardly a young Turk. So it was kind of funny that someone told me you're a young Turk when you're an old man, or almost. I'm not at all as Paul Rand, though.

A I've been around the tree 50s. I spent 10 years as a "beak" in the German commercial art district. I was an advertising designer, (illustrator, I did lettering, all sorts of things. But I also did a body of work outside the professional work in the studio system, which was the more experimental stuff, either self-published or published to promote art and photographers, whose's now called "personal" or "editorial" graphics.

Rule 3. Any rule giving more students at Table 4 must be mathematically equivalent.

Ed F.: I don't see how anyone can say I'm not a model for professional practice when Template Analysis - one of the typelairs Barry Dick did under my auspices - has become the face of the '90s. You see it every-

Template Gothic was part of a whole project of font design using the vernacular and ideas of

as an ideology of anti-mastery. These were exercises that yielded lots of typefaces from both students and faculty. The important thing is that this work came out of a particular environment.

where. But Barry couldn't buy 'I did this because my teacher showed it me', so about this story, which was kind of funny when it first appeared in *Smile* – he used New Year's Eve. So this is based as a laudacious sign: he was New it became a whole myth in graphic design history. In 'E 40' place even starts out with this story. But this poster [left] is the piece that was the inspiration for Temple Goss: 'I drew this to be new and to show the design a typeface using templates, the trick is to fill in the breaks.' But really it was part of a whole project of form design using the venerable and ideas of singularity and discontinuity, as well as an ideology of anti-mystery. These were exercises that yielded lots of typefaces from both drawings and faculty. The important thing is that this world came out of a particular environment, I practice and present.

On the other hand, some of my work isn't meant as a model for all professional practice.

a B C d e f G h i j k L
M n o p Q r s T u v W x
y Z 1 2 3 4 5 6 7 8 9 0
a B C d e f G h i j k L
M n o p Q r s T u v W x
y Z 1 2 3 4 5 6 7 8 9 0

Tamalia Hartzl. und *Tamalia* Gertl. Reid.
 Bullard & Davis, 1928

As an aide to professional practice, *Intermedia* could be a critique of professional practice, a parody of professional practice. It could also give one an understanding of professional practice by bringing common art practices into design work.

The Paris Gallery artists were especially drawn to a very small and of design. A thousand fifteen hundred, of them were printed and sent out each month, that was the extent of the alternative space "market share" in Detroit, and it was going to get any bigger than that. And these things looked like the sort of art that was shown at the gallery, which wasn't popular or beautiful or art or art for the masses. It was art that couldn't make it in commercial galleries. Nobody wanted to buy it. It was too far out or too ephemeral or too critical. But it was intelligent art, contemporary art. It was about what was going on in the world. It was part of it, even if it was done in so-called "very low" art form. So the flyers were perfectly suited to the message and the audience.

Mike D. Bai says there's a danger that other designers will ignore their clients.

Ed F. A danger that somebody would look at that Futaba Gallery stuff and do what with it? Make car catalogs that look like that? Or stop signs?

That actually did happen in Detroit, which I thought was hilarious. In the early '80s, they did car catalogs for the California market that leaked like April Groomer's New Wave graphics. And I'm sure that, at first, somebody said, "Look at these New Wave graphics. They're no model for professional practice," and a few years later, they were used to sell Chevies in L.A. [laughs] Of course, New Wave graphics are everywhere now. They're assimilated into the mainstream, you don't even notice them. So what's happen when a car catalog has disappearing hair?



in it? Probably nothing. I'll all be no water down down

Mike D. (347) there is someone in the back of a lot of student work?

Ed F. Obviously there is, but you see that similarity happening with what you call the "anagram-garde" or "graphic edge" or any of those terms used to define the Zeitgeist. But I don't see our students as a bunch of clones. Our whole program is against this idea of "do as I do." We don't allow the work we do as any kind of a model to emulate or copy. We don't say "This is the way to work" like the Masterminds. Like Paul Rand offered their own practice and their own philosophy and ideology as "the truth." He still does, right? That's what he's saying about his latest book, *Design, Form, and Chaos*.

Yes can understand Paul Rand's concept, since he's a Modernist. And he can be forgiven for that, since he was one of the greats of that particular tradition. But he's history.

Mike D. (348) [laugh]

Ed F. I mean he's wonderful history. I wish I would be such history. I hope to be history, too, but I won't be as big a history as Paul Rand. Hopefully I'll be a tiny little footnote, whereas Paul Rand will have volumes. There's a whole other kind of history that has nothing to do with exhuming art design history. If you're writing a history of the automobile industry and American economics, I'm sure some commercial, totally anonymous car catalog I did in 1976 for Cadaver had a bigger impact on the American system as a whole than some [like I did for the Detroit Public Library that's in the design history books, that's had a big influence as a whole generation of students, blah blah blah, or that's made me a young Turk standing "lapselessly at the center of a debate over the future of graphic design in the U.S.," as Peter Hall put it in *Design Week magazine* (laugh)]

Mike D. If you're not a designer, what's your impact on the student, in your class?

Ed F. We offer students a way to work through what they themselves want to express, a kind of authenticity that comes from their own experiences, ideas, dislikes, tastes, abilities, politics. Mike D. When it's finding their own voice, the student because that is the goal of self-indulgence?

Ed F. Always joke about that with my students. I say, "Two power guys, you've got to go out and work and do all the stuff. When you're my age you can retire and then you can indulge yourself." I worked hard for thirty years, and now I'm not going to do any more commercial work. All I want to do is my "reprieve" is wallow in esthetic self-indulgence! Mike D. What was your early education like?

Ed F. I went to a very good trade school in Denver in the mid-'50s, and learned my trade, which at that time was called "Commercial Art." We studied twentieth century Modernism, especially the Bauhaus idea and ideal - just as Paul Rand did. In the 1950s, he was already on to the European art movements, the Bauhaus, Gropius - that had

I worked hard for thirty years, and now I'm not going to do any more commercial work. All I want to do in my "reprieve" is wallow in esthetic self-indulgence!

been taking place in Europe. And he used them brilliantly in American business. That was his great genius.

Now it's just a little more formal. We have academic programs that allow people to connect directly into art and art movements and art practices and art politics and art ideologies and art discourses. Generally, design programs are situated in art schools. California, especially Cranbrook. Talk.

Mike D. What about design movements? Do you feel that a lot of what's coming out of the bathroom is lacking in a sense of design history?

Ed F. Not really. I want to admit that it's not work like the eclectic or the historicist work that was done in the late '50s and '60s - which I went through myself - when the Art Deco and Art Nouveau styles came back, or the early Post-Modernism that had a lot of rehabbing of traditional styles in a referential way. The work being done currently isn't quite so easily connected to design history.

We just happen to be in a freer period which has a lot to do with the technological revelation that the computer has allowed. It also has a lot to do with the kind of philosophical revolution that critical theories like Deconstructivism have brought about. So there's a purer form of work going on right now. I think That Focus Gallery piece (left) Heller singled out in his article for *Ray* was actually commenting on the endless selection offered by design history, but I don't think he looked at that. I don't know how much of my work he's actually seen.

Mike D. Do you think he'd have a better understanding of what you're doing if he saw a broader spectrum of your work?

Ed F. Yeah, Heller's a very sharp guy. If I met him, the first thing I'd say is "Hey, Steve. I'm one of these guys from the Helix Sliver generation." He should do a book on me. I'd be a perfect candidate. An old commercial artist. One of the things I always liked about Heller is that he's continuously looking out at these old anonymous, forgotten commercial artists. So much of what he writes is historical, and he does wonderful books, which I think are a great service. If you bought one on a Dallas Art Deco, the one he did with his wife, Louise Felt. Beautiful little book.

Ed F. D. Is it possible that all the new design work being done, that means classical forms might go away?

Ed F. I don't believe that at all. Those forms have to do with nationalism and grammar and legibility. I don't see how they can ever go away. I don't see that people are going to make matter typography or brave European manuals that can't be read, to use the most (ridiculous) examples.

The form of graphic design has to function to carry the content. Look at Stan Parr's AIDS activist graphics: it looks like advertising. And rightly so, in order to reach people in a language they can understand. If you wanted to do pamphlets about access to government programs for the homeless and the indigent, you wouldn't do it in the *Ray* Goo style. I don't know if that's what Heller's afraid people would do, that they would somehow mix up these styles, that a Stop sign would appear in a disorganized typeface you can't read. I always tell students to "take the reference"

when necessary.

We have courses in information design at Calicut. We want our students to understand typography as being appropriate to its content, and it has to be structured to further the message. But Heller's looking at a lot of cultural graphics, which don't necessarily have to do that.

His book, *Helvetica Americana*, designed by Edward Felt, 1992.

(Small page)

From the *Unimaginable*, featuring the a poster by

Robert Rauschenberg, designed by Edward Felt, 1992.

It is the content of the whole discourse that surrounds art practices and cultural practices.

Design was a free play of endless ground state, registers that deliberately signified nothing. It's like Genevieve formalism, it isn't about narrative or content, it's about paint or canvas. On the other hand, there's plenty of other precedents in art and literature for not being able to say anything, because the world is just too awful. You know "How can there be poetry after the Holocaust?" And the Canadian students, whether they did this deliberately or not, were in that kind of tradition, that whole twentieth century nihilism that says, "It's all hopeless, everything's

inevitable, nothing can be done or even said."

So if Heller had understood that, then I could see how he could have bracketed it. Then he could have said, "These silly students! From a letter or a socially conscious and activist position he could say, as I would, "That's a ridiculous statement to make, of course there's plenty to say. You've got to keep fighting all the time. And communicating that as well as those artists and designers."

Mike D. Mike also identifies himself as a leftist.

Ed F. I would assume he does. In his columns, he always talks about the '60s, like the time he got traded when he was the editor of *Screen magazine*. And he's done books on activist and protest graphics.

Mike D. Who do you consider leftist? Having trouble with the new world?

Ed F. I don't know who, to tell you the truth. It's possible because it's only to like all the old commercial art stuff - who wouldn't like Pollock Art Deco graphics? - and it's difficult to understand the new stuff.

I also wonder if he feels a personal loyalty to Paul Rand, who's going to be in his last breath. It's understandable, as pathetic as it is, for the poor old guy to make a last ditch effort to deny and denigrate everything that's going on now. All the reviews of Paul Rand's book basically say that, then though everyone admits Paul Rand as a great designer of the past, they feel sad for his lack of understanding that it's not understandable for someone like Steven Heller, who's got nothing to make. In fact it's just the opposite. He's the critic and the historian and the commentator. He would really understand the contemporary dynamic.

Mike D. Does it feel a little to Rand?

Ed F. I don't know that. I really shouldn't speculate on it. Mike D. Well, would you think it's possible for critics to realize that Rand's work has been around and over the culture of design in the past to that it's now much a part of a canon?

Ed F. I certainly feel that yes. I would agree with you one hundred percent. That's why I don't understand why Paul Rand and Hausman signals are so upset by that new work. That's why I'm not upset by it. That's why I love it, because it's the next generation. I don't think there's such a big break. Good solid work is always good solid work. But it's why I don't see myself as a young Turk. I think my work is as carefully done and as "beautiful" as anybody's work from any previous time.

I don't like to use terms like "good," "bad," "beautiful," "ugly," because they continually take on different meanings. The eighteenth century thought that beauty was in the eye of the beholder, but it's in the culture of the beholder. Every culture has its own standards of beauty. Design has opened up to accept the high culture and the low culture, the intellectual, amateur art, outsider art, so-called primitive art and even about everything else you can identify or catalog: it's all part of the mix.



KEEP THE
 IRREGULARITIES INCONSISTENT.
 VARIOUSLY DIFFERENTIATED,
 AND *OTHERWISE UNMATCHED
 IN ALL MANNER OF WAYS
 AND VARIETY OF SORTS.

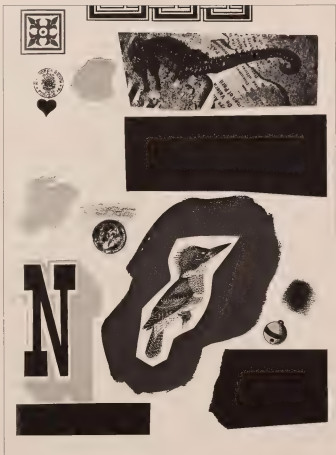
'DEED I DO

SO, SO.

©1984 by the artist - the artist

Design Department
 CATHY'S CLOSET 4-501 (see above)
 P.O. Box 901
 Stamford, Conn. 06901-0901





Advertisement.
 Pennsylvanian papers.
 New York &
 Pennsylvania Company.
 Designed by
 Paul Reed
 1944.

An interview with...



Michael Olesky: Judging from past issues of *Emigre* in which you were mentioned, it appears that the proper way to refer to you is "Mr. Kinky." Is that correct?

Mr. Kinky: Yeah. I started doing that a long time ago, for design credits. It actually came about because I was thinking about the idea that graphic design was originally an anonymous profession until the "Grand Era" when designers began to consider themselves worthy of recognition. (Steven Heller wrote a nice piece about this in the *Left and Separate* catalog.) Then you had people like Paul Rand sign their work in instances of fine art and except that, unlike Picasso or Matisse, they would use their first and last name. For me, using just your last name seemed pretentious but including your first name seemed a bit forward or overly friendly. Designers don't actually know most of the people who use their work. I don't feel like I am, as a first-name basis with the whole world. Mostly, I like the fact that "Mr." is about formality and respect, while also having a shrewd commercial cast.

was very glib. You can no longer make these quick and easy calls. Simple ideas of good and bad, ugly and beautiful, are just not useful.

But, although I am critical of some of Heller's writing, I am glad that he has done so much of it, and I certainly hope he continues to do more. Which is a lot more than I can say for the hundreds of design academics across the country that sit on their bearded asses and never write. Unfortunately, most of the criticism that Callens, Cranbrook, and *Emigre* get, is really dumb. The critics don't have the patience or the intellectual tools. They don't want to get in it's not even being critiqued in context. And that's what I find really frustrating. I think much of the work is interesting and deserving of thoughtful criticism.

Now we have the older generation of designers wishing this would be over, like a *Bad Dream*, and we'll all throw our computers away and go back to the European Modernist (classical) ideal of what's good and bad.

notation like Mr. Olson, Mr. Prosser, etc., and the teacher thing. Mr. Coughs. The "Mr." denigrates is a really "labeled" superior to our culture.

Mike D: Do you consider your work to be personal?

Mr. K: (Laughs) Sometimes, probably. Yeah, I suppose.

Mike D: What about *Lab001*?

Mr. K: That typelace was done in a very specific context. It was done for *Five* magazine, and Phil Barnes was the editor of this particular issue. It was to address a particular idea about the Industrial Revolution and exuberance. So I designed it to answer that brief. It was like an assignment. If you read my essay that went with it, and if you read the essay Phil Barnes wrote and saw it in the context of the *Five* typelaces, you would understand completely what it was about.

But of course most people didn't do that. Instead, what happened was that they just saw it in this Dutch book and said "God, what an ugly typelace." I, of course, as a type designer, don't have any control over what people actually do with it, nor would I want that kind of control. Actually I thought the *Best Book* design looked pretty good, but I tend to think most things set in one of my typelaces look good.

The weird thing about Heller's "Cult of the Ugly" article for *Eye* is that he talked about me as if he were showing my work, which he wasn't. He probably mentioned me as a representative of this kind of work, because I'm the director of the design program at Callens. That's the other thing that happens: you just get lumped in as if you're all the same, when in fact you're not. It happens at Cranbrook. It happens everywhere. When I was a student at Cranbrook, I didn't consider what I was doing the same as what my classmates were doing. And I knew the students at Callens didn't consider their work as being all the same, either.

Then

Mike D: Have you written more a lot about graphic design over the years and is it really loaded with many aspects of it? Do you really believe he was out of his league in this instance?

Mr. K: Yes, definitely. His area of expertise is really the past. He usually writes fairly well about history because he does his homework or he has some one do his homework for him. Sometimes he writes what are basically book reports, which aren't very in depth and offer very little insight or fresh perspective, and when it comes to contemporary work, he hasn't done his research. Obviously, he illustrated the "Ugly" essay with stuff that just came across his desk. Had he bothered to do the research, as he does with his historical essays, he could have given a very good and insightful critique. But what he gave instead

particularly from outside the group producing it. But right now, it's just become a battle: the older generation versus the younger generation.

At the AIGA conference in Miami the general "vibe" I was picking up was that Rudy VanderLans, David Carson, Ed Fella, Jeff Keesey, or a handful of live or ex people are perpetuating this bias on graphic design and diverting it away from its original (classical) path - which is tedious. But they think there are a few of us facing this stuff off on our students, as though our students come in saying, "We want to study Paul Rand" and we're saying "No, no, you must do word typelaces on the Mac and screw them off up." There are designers who actually think like that, it's kind of pathetic. In fact, exactly the opposite is happening. The students are coming in on computers right or do one, wanting to do all kinds of crap, and we're saying "No, no, you have to know about history, and you have to think about the culture you are functioning in, etc." But it works well for the older designers to think the way they do, because it means they get the last word. That's something each generation always does: you know "Everything went so hell after me."

Mike D: Obviously a generation gap exists, but do you think part of the debate is one of generational versus academic?

Mr. K: Yeah, of course. We have a situation now where you have people with MFAs getting jobs from people who may have had some graphics arts training, but little academic training, design or otherwise. So that creates a huge gap in how people define their relationship to their practice and that creates tension.

Mike D: How specifically do you think there is tension in the industry?

Mr. K: Heller's biggest reminder is the biggest mistake a lot of his pals - the good old boy network is New York - make,

They believe in this Paul Rand notion of timelessness and decontextualization, that there's a kind of super-design that is appropriate and "good" for all cultures at all times in all places. Which is baloney, especially nowadays. They look at something that Allen Ratt, a young gay Asian American, is doing in a graduate school experiment, and try to understand that as equivalent to something a 55-year-old New York Jew did for a corporate identity. It's apples and oranges. And they keep doing that all the time. They repeat the "some follows fuernas" mantra, while completely ignoring context.

Mike D. Is this where it's a rich cultural issue?

Mr. K. I think that's part of it. American graphic design was very much defined by European Modernism, so that became the yardstick of what's good. The clash between that ideology and American multiculturalism has gotten much more complex,

where we find there are many, many advocates to address. And for some people, this is too much to grasp. You can no longer simply assume you know the rules for which all things are judged.

So, in that sense, it is a multicultural issue. You could also use the term "multi-audience," because it also has much to do with the different avenues open for design along the information superhighway, from limited edition letter press books to CD ROM. It doesn't seem sensible to have one overarching ideology that's going to cover the whole gamut.

Mike D. Is what some of the "left" people are a central issue?

Mr. K. Part of the problem is that design publications are usually based in New York, and the bias is very strong. Even when they do the occasional piece on West Coast designers, it's done with the point of view that it's outside of the canon.

For example, the *Eye* magazine issue on American graphic design (MIB, Volume 2, 1993) edited by Steven Heller, featured only writers and designers on the East Coast. I wrote a letter, which was published in the *Eye* 1915, in which I said, "The issue on American design was usually inclusive for Steven Heller. It included a Canadian (an honorary American!) and a design office in Boston. Usually Heller doesn't acknowledge anything past the Hudson River unless, of course, he is talking about ugly work, then it's everything on the other side of the Hudson River. Please inform your European readers that there is now an interesting work being done in places like Chicago, Minneapolis, San Francisco, and Los Angeles. But you'll probably have to get someone besides Heller to tell them about it." But Rick Payson denied that paragraph.

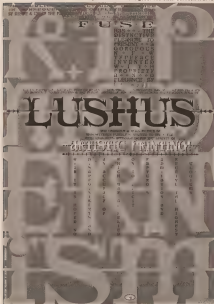
Mike D. Why was it so out?

Mr. K. I don't know. Knowing Payson, he probably thought it was just too personal. He's a good editor. He publishes material that's controversial and thoughtful, that says things up a bit.

But he does have a tendency to be heavy-handed. He wants to "save you from yourself." He doesn't want you to say any thing you'll regret later.

Mike D. How did Steve react to your comments?

Mr. K. He faced a response that said something like, "I'm sending a message in a bottle across the Hudson River to you." I



Lushus, Poster. Published by Rose magazine, 1992. Designed by Mr. Keady.

Lushus is the typeface that (inherited itself as) a comment upon, then told history to go fuck itself. Based on Illegitimate typeface, the result of a supposed Victorian orgy where participants wore Egyptian, Tucca, Oranienburg and ... who knows what else. Lushus was based on the Typophiles Club for explaining in depth how to insert a crystal goblet as one's baseline, to remind rather than confuse the beautiful creature. Subtitled, Lushus is terminated by a desire to be what it became if one never be - products.

— Mr. Keady

don't think it bothered him. I was being a smart ass, and he was giving it right back, and that was the end of it.

Mike D. Do you find now that you're talked with Steve, that he has less reservations about your work?

Mr. K. Yeah. It's like with most things, the more you find out, the more sympathetic you become. The biggest danger to him is that he's actually going to get to know these people and what they're doing and realize, in fact, that he doesn't have a problem with it.

Mike D. Why do you say "danger"?

Mr. K. Because he'd no longer be able to make those glib statements such as he got to "know the enemy," as it were. He enjoys this adversarial position. It makes it fun for him.

Mike D. Do you see a danger if this "left" side in language is adopted by the mainstream?

Mr. K. Ugly and beautiful have always been mainstream ideas. What the mainstream does it just does. I don't know how you could, or who you would want to control it.

There was the idea in Heller's article that it's okay for a few people to do this work because they understand it and they will be a "help in the continuum of graphic design history." But he doesn't want a bunch of people imitating them with "style without substance" because that will "diminish all design." That way of thinking about the evolution of style in culture - as a controlled linear progression of mostly "great white men" is too simplistic.

Now we have the older generation of designers wishing that would be over like a bad dream, and we'll all throw our computers away and go back to the European Modernist (classical) ideal of what's good and bad. Then on the other hand, you have the younger designers who know clearly that this is not going to happen. But they don't know what is going to happen, nor are they eager to put an agenda as to what they think should happen. I think there's a lot of skepticism on the part of the younger generation, given the current situation.

It's a difficult moment now but I hope we're at the beginning of the complete breakdown of the idea that one particular ideology should reign supreme for the whole design community. There's going to be a lot more of this "in for the nail" going on for awhile, but I think this marks the end of the situation as a problem to be solved. We're coming into a point where the designers are going to at least give up, and maybe be a little more generous toward the younger generations, or at least go into a better retirement.

And what will happen - or, at least what I hope will happen - is that everything will be allowed. There'll still be the classical, there'll be the experimental, the riot and the shit. And they'll begin to sort themselves out according to mutual interest - and support each other, rather than wage this senseless battle for superiority.

10 TION



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page 10 of 10, a
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1976.

DEAR EMIGRE I'd like to thank you for the wonderful *Emigre* book that I received last week. It's great to have it since I haven't found the money to subscribe to your mag. I have only one concern: as it often is with artists, I hope the book doesn't signal the decline of **EMIGRE**.

For example, when musicians start looking back at their careers in their interviews and saying how great they were back then, it usually means that their "creative flame" has gone out. Miles Davis never looked back; he kept pushing forward all the time.

I hope you don't get offended by this comment. It was just something that came to my mind. I'm convinced that you're going to keep up the great work.

RIMARO LASSERUS
Helsinki, Finland

**WRITE
TO EMIGRE**

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5 MAIL
AMERICANLINE EMIGRE@AOL.COM
KEYWORD: EMIGRE

OR

IT'S AS EASY AS FAXING US
0 916/461-4381

DEAR EMIGRE, I have been focusing on intuitive design for the past 15 years and it has been only within the last three years that I have come to a new understanding of intuition and quantum entanglement. The reintroduction of "spirit" as April Greimes puts it: the life-force that the world so desperately needs. The person who set me on this path was Fritzof Capra in the late seventies. His epic work of 1982, *The Turning Point*, gave me insight into the state position of Modernism and its search for truth in the form of logic. In 1990, I read *The Presence of the Past* by Rupert Sheldrake, a biologist exploring the frontier of meric fields—their resonance and how we interact with them. In his book, he points out that our brains and genes are overrated; that the information regarding how we are shaped and our intellectual behavior is not in our genes and that memory does not necessarily reside in our brains, but instead, exists outside as in the form of meric fields that we can access. **THAT BLEW**

ALL THE COBWEBS OUT OF MY NEURON CELLS! It had a profound effect on the way I thought about life and gave me, for the first time, a clear understanding of Africa and its "spirits."

According to Sheldrake, the spirits are alive and well: the Africans access meric fields for consultation, which they have always done before taking a serious step. Africa has always been a holistic country in the same sense as the Far Eastern countries. That is why the First World could never come to grips with the Third World. The Europeans in Africa hardly give any recognition to the life forces that govern all our lives. They saw the world through Christian

eyes and simply apply their mechanistic view of life wherever they go. While working on decoding the "cultural DNA of graphic design," i.e. the value system of graphic design in society, in order to understand its goals and what it seeks to optimize, I discovered *Emigre!* Exactly the influence I needed at this stage. Influence in the form of sometimes brilliant examples of decoding, as well as typefaces with Humanist values and very informative views from other designers. Your influence has already helped me produce work that is more inclusive and less Eurocentric of nature. Your fonts are packed with Humanism or "Umbuntu" in Zulu, exactly what is needed to change the face of the Nation-allist-Socialist period we have had for 45 years. We can reintroduce Umbuntu which this country so badly needs, besides tolerance, in a cultural form. We are in a unique position in South Africa, in addition to being the last white colonial settlement in Africa, this is the only place in the world where there is a very sophisticated and strong First World presence that co-exists with the Third World. From this position, I explore the fusion between Africa's rough and naturalistic aesthetics with that of the First World. I am trying to eliminate the strong presence of Eurocentricism from my work without compromising my aesthetics.

(Not to mention the Neville Ready clones and the embossed, velvet-printed, die-cut, UV-varnished, pulpy "G Is Duffy Gresp" jobs that are so surreal that I feel the work could pass for hellfire. Ironic that people can still find money for these stuporous 3D productions in a country that has become so poor and has a huge unemployment rate!)



中國人民銀行 上海分行 中國銀行 交通銀行 農民銀行 廣東銀行 廣西銀行 雲南銀行 貴州銀行 四川銀行 陝西銀行 甘肅銀行 寧夏銀行 綏遠銀行 察哈爾銀行 熱河銀行 遼寧銀行 吉林銀行 黑龍江銀行 奉天銀行 安東銀行 營口銀行 大連銀行 旅順銀行 金州銀行 瓦房店銀行 普蘭店銀行 庄河銀行 長春銀行 吉林銀行 四平街銀行 通遼銀行 安東銀行 營口銀行 大連銀行 旅順銀行 金州銀行 瓦房店銀行 普蘭店銀行 庄河銀行

on my understanding of this subject, filtered through some 15 years of cultural isolation. * I am situated in Johannesburg, where 53 % of the GNP of South Africa and a high percentage of the communications industry, possibly as much as 45%, is produced. — Timing for the release of DEMOCRATICA

couldn't have been better. When I read the article by Miles Newby in *Emigre* #23, and saw the drawing of the table with the proto-type democracies it struck me that we have the biggest conference table in the world at the moment. It could seat about 400 and was home for 26 political parties for a two-year negotiation period.

democracy. That is why I felt it a very good idea to include democracy in my book; to illustrate the struggle of people to understand this new concept.

democracy. Negotiation and compromise are hard to understand when you have nothing. ●

bowed me over. It is exquisite. I have used it in a piece that was created against the backdrop of the paradox that I see in the work of the churches in South Africa. The Christian Church was instrumental in the manipulation of people's minds during the apartheid era to justify the Christian Nationalist-Socialist government's position. Now they are doing the opposite: peace and reconciliation, trying to undo what they have done. When I saw a sculpture carved in wood by a Black Venda musician, it just summarized Missionary as a typeface for me.

Please ask guest editor Gail Swanlund if she thinks I am doing "Underground Mania" or if "Nee Jee" work? My first real influence was Wolfgang Isering in 1975. I will keep you posted from the war zone in Southern Africa and keep the Emigre flame burning by pouring oil on the fedora hat.

Johannesburg, South Africa

Demotracica

A C E G I K M O Q S U W Y
a c e g i k m o q s u w y

B D F H J L N P R T V X Z
b d f h j l n o r t v x z

来源: 作者整理, 部分数据根据作者调查所得, 数据仅供参考, 不作为法律依据。

HeyGuys! I've recently become a regular
on the Internet.
ME! James Earl Ray? Not my friend, bro! **YOUZA!**

What's one of the biggest points registered for your department?

... ..

2019 and 2020 Income Statement from the table

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1. *Journal of the American Medical Association*, 1997; 277: 1033-1038.

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monthly. **Beethoven** has some things better left unsaid? **Ben** there's nothing more to say. **Beethoven** is a well-known name.

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LETTER TO MR. KEEDY IN RESPONSE TO HIS ARTICLE, "THE RULES OF TYPOGRAPHY ACCORDING TO 66-669996 EXPERTS," IN EYE MAGAZINE, NUMBER 11, VOLUME 3

DEAR JEFFREY: We hope all is well with you and Carys. I can all too well imagine what you're going through after the earthquake. All I can say is hang in there. Perhaps a little philosophical distraction will do you good. I enjoyed reading your article in Eye. However, I've been kept awake by your statement "There exists no bad type, just bad typography." It was curious that Matthew Carter, in the same issue, stated exactly the opposite by saying "There are graphic designers who are capable of making any typeface look bad," which, to me, sounds a bit more realistic (or is he saying the exact same thing, only from the perspective of the type designer?). It doesn't really matter who's right or wrong though, because when you think about it, both statements mean literally nothing since neither you nor Matthew explain what is meant by "good" or "bad" in regard to type and typography. This reminds me of when Steven Heller kept using the words "ugly" and "beautiful" to explain the virtues of Paul Read's designs versus those of others. To continue your line of reasoning, I'd like to add that there is no such thing as bad typography, just bad communication (or, more precisely, ineffective communication).

Or better yet, there is no bad communication, just bad ideas; or, there are no bad ideas, just stupid people.

But we too often rely on these philosophical charades to explain our convictions, countering one clever quote with

yet another while remaining emotionally detached. I think what graphic design needs is writers that can write lyrically about typefaces and design, much like Byron Coley, Nesbitt Biraly, and Gina Arnold do in the world of pop music. It would be much more interesting (but perhaps more difficult) if you could explain the qualities of some of the fonts you included in the article, beyond the fact that they break rules, and beyond the fact that they can possibly be used appreciatively. As it stands now, you're getting frighteningly close to saying (no doubt unintentionally) that the featured fonts have no inherent qualities whatsoever. This implies that there were no criteria when you selected the fonts shown, and that any font would have been similarly appropriate to show in this context, as long as it broke the rules, which is no great compliment to the designers who worked on these fonts. Also, it was unfortunate that the layouts in Eye looked as uninteresting as they did. Although this was not your fault, it did support your claim in an awkward way. The article would have been greatly enhanced if you had shown examples of rule-breaking; new typefaces used badly with explanations of why you considered the typography "bad." I hope the above doesn't sound too critical. Some of it comes from my own frustration to explain convincingly what I think is good design. RUDY VANDERLANS

MR. KEEDY WRITES TO RUDY VANDERLANS:

DEAR RUDY: Thanks for the letter about the Eye essay. The fax was temporarily down due to repairs at the school. We haven't talked in a long time because the quake has made extra work for me at school and I have been pretty busy with my own work lately. So here is a long letter to catch up. First, my response to your letter about my type essay in Eye magazine. I found myself in complete agreement with Matthew Carter; I agree that there are designers that can make a good typeface look bad. I was merely stating a similar idea in the affirmative: that there are designers that can make any typeface look good, thus there is no such thing as a bad typeface, just bad typographers.

I did not go into an explanation of what "bad" was because I was saying there is no such thing as "bad" in relation to type design. This does not exclude the possibility that in context, some typefaces might be better than others. Just because I discount the simplistic idea of "bad" does not mean that I discount the possibility of quality.

As far as countering "clever" quotes with "clever" quotes of my own, I guess I can't help myself if I am a "clever" guy. As far as being emotionally detached, I have been told by more than a few people that my writing sounds too angry. When it comes to writing criticism for pop music or design, the more "lyrical" the prose is, the more it is about the writing itself and not the subject. My criteria for the fonts that were shown were simply that they were the most representative cross section of fonts that I could get my hands on that had not as yet been published. However, one font I really wanted to include, Keedy Kanji, was omitted by Payson and it would have given some substance to my claim about the importance of multiculturalism. Also, the typeface Kozmin was not my choice and different versions of some of the typefaces were submitted by the designers



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than the ones I originally saw. Eye is not like *Emigre*, I had no control over the design, and the editing was somewhat heavy-handed. Overall, I was happy with how it came out and stand behind it, come what may. **X** I think the biggest failure of my essay, as you rightfully point out, is the fact that I didn't really talk about the new typefaces. Although the title does not really suggest that the article is about new typefaces, the example certainly suggested it. It was a deliberate decision on my part to let the readers draw their own conclusions about the merits of the typefaces. Perhaps I should have extended the article to address the typefaces specifically. Sooner or later, I am sure someone will start writing about the new type, probably better than I can. **X** I think it was more important to rethink some of the old biases that prevent many designers from even considering new type. Perhaps I think these old biases are even more entrenched than you do. Nearly, I just wanted to discredit the simplistic, fundamentalist thinking about type ("good" and "bad") that stands in the way of creativity. I was more interested in breaking down biases and preconceptions than creating new ones. **X** As for the issue of *Emigre* Mike Day is working on, I really wish he had simply written *DR* as ahead, because if I am going to have an interview in *Emigre*, I would rather be talking about something more interesting. The whole *Emigre* debate seems kind of staid.

DEAR ENIGRE
I bought a subscription to *Emigre* without knowing anything about the magazine. All I saw was your logo with the text and I liked it. I received my first copy yesterday (*The Designers Republic*), and I read it enjoyed. I have subscribed to other graphic magazines, but *Emigre* is the first one I read. It is exactly what I need. I am a designer. **X** And thank you for the letter you give me to go on with my work. CHRISTIANE AGHERO (a designer lost somewhere in the Canary Islands), Spain

DEAR ENIGRE
First of all, I would like to say I really enjoyed *Emigre* (*The Devil*). I ordered the hard cover version. I really didn't expect the format I was expecting the predictable hard cover book, but it should have been that since it was an *Emigre* book. I should have expected the unpredictable. And when I saw the book, it was just great. The end of it.

the hard cover jacket. Just great, outstanding. The only thing I didn't like about the book was that it didn't show more artwork from all the issues. For example, I'd give it a "10" and would highly recommend it to young designers. SEAN EAGEMOND Honolulu, Hawaii

DEAR ENIGRE
Can I start by saying, "Emigre, I do like your magazine." If it can be called that. It's such a place of design, design, design. I love it. I am going back to the library more than once. The *Designers Republic* did you proud, brilliant. Can you tell me if you are going to export *Emigre* to other places in the US besides Canada? **X** As I am a graphic designer, I am most often in a library. Or home. Or in a shop. So I rely on the library, but on a second floor of The Designers Republic, I really need my copy now more of "10". I will send my parents, ready for the gift. I am to "It will be mine." **X** The last thing I thought of doing an article on *Emigre* (I feel it would make your page look like *Emigre*). RICHARD HALE Southampton, England

MR. KERBY CONTINUES: The *Designers Republic* issue is great. Like Malcolm, I am a big fan. But I found Ian Anderson's (faux?) naivete and aversion to criticism a bit troubling (is that why you called out the Heller quote in the back "...too superficial in our understanding of what we do and its consequences...")? I guess I worry that since "there is no hierarchy in the Age of Plunder" and "whatever captures the imagination is a split second is what's important," *DR* will appropriate the swastika because it is a cool-looking symbol and if anyone can make it look even cooler, *DR* can. **X** Ian Anderson wants to be free to manipulate cultural iconography without any responsibility to anyone but the clients he serves—sounds like a good soldier who is only following orders, the classic defense for irresponsibility. It is ironic that someone so savvy about pop-cultural context will only accept a critique in the narrow confines of the designer/client context and not the designer/pop culture one. **X** After a decade of watching the Japanese appropriate western culture for their own means, it is interesting to see *DR* appropriate Japanese culture with the same flagrant disregard for context. Although it would be nice to see this as some form of international unity, it seems pretty obvious that the main motivation on both fronts is consumerist greed. The marketplace is always hungry for new images and it is easier to pick them up ready-made from some "other" market and re-present them. This kind of "graphic imperialism" requires that one not be too familiar with the indigenous peoples of the culture one intends to pilfer. If Ian had gone to design school, he would have learned that borrowing form while being oblivious to content is a "timeless" design tradition, but certainly not one to boast about.

X LET'S FACE IT. DESIGN'S PAST, BOTH HIGH AND LOW, IS PRETTY MUCH USED UP BY THIS IMAGE-HUNGRY WORLD. What's left, besides mid-cult (middle-class consumerist culture) of the 80s and Japan, that hasn't already been done to death? I suppose Steven Heller would like us to head back to the "classic" era of the 70s: Road, Glasser, Vignelli, etc. and given a retail failure of imagination, that is probably exactly what will happen next. **X** Most likely, in the next couple of years, designers will start appropriating *The Designers Republic* style (thanks to *Emigre*). Appropriators hate it when they are appropriated (ask Tiber). Then *DR* will have no choice but to figure out what the present looks like. If they do that, then I will really love my *Designers Republic*: it's so cute it kills me.

X LET'S FACE IT. DESIGN'S PAST, BOTH HIGH AND LOW, IS PRETTY MUCH USED UP BY THIS IMAGE-HUNGRY WORLD.

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HAVE A NICE DAY.

MR. KERBY Los Angeles, California
P.S. What's with that new typeface, Neat? Have you and Susan been growing magic mushrooms in that garden of yours?

over there. I just came across your winter issue featuring The Designers Republic. My impression was, of course, that the products of DR are lively and eclectic at a level unusual for the UK. However I found two fundamental weaknesses in their position: 1. The interview: Although they were worthy and earnest, they came across as smug and somewhat stodgy in their thought patterns—without hip or charm. That made me worry about the work. It's probably the product of the ease with which the Mac can find a "good-looking" image for the designer. 2. Nearly all the work displays one of the big drawbacks of screen composition: a lack of a sense of gravity, which is more serious than at first it may seem. Add to that not

culturally anchored, and one comes up with the formula: They're making leadership signals by using the language of former leaders - but it doesn't work.

DISAPPOINTING.

WE NEED SOME LEADERS.

WILLIAM WHEE Paris, France



平次郎曰、商人能く其の
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其の利を謀るべし

As much as I dug the book, the CD was a big disappointment. Most of the tracks seemed kind of unfocused and/or confused. Consequently the 30-second intro to "P.O.", and after buying Beck's CD, I decided to return it to the store. (I know) and listening to Mr. Tree's album, I was overwhelmed.

FROM GEORGE CHS6
SUBJECT GREAT DOCK
FO. HANE

What can I say? This is pretty much the best I've been able to do. I especially like the opening lines, Deanna tells me. It has a nice old-timey type design. It's also nice to see some of the older words from *Wash*. The complete thought—the Business Insider's editor's hand—has come to publish the color, which seems kind of strange to go with the book's bright orange cover. What do you think? The English language CD 2 is great. I think it is more different, in terms of different styles of words, than the *West* one. One final thought: Buy the book (and read it!) if you are a designer or if you want to know more about reader's assembly design.

平定書院，由張氏所建。

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How about making available the full files of great articles to download? It would like to read the interview with Hoffmann in *Empire* No. 28 and old interviews with Reedy and Hoffmann and the old *Continued* issue. Do I know you're hard this before? I don't want to pay \$30 to do so. Perhaps you could even make page spreads available in the Software Library. Adult Acrobat or Common Version and let us download them.

FROM
SMOKINGWORLD.COM
SUBJECT DESIGNER'S
REPUBLIC

Thanks for letting the Designer's Republic take control of your United Kingdom. It was the contest I was in dated in Paris. It was just about to under another town as I can see my first ever spot and photo it will give me an apartment as a local tribute to the Designer's Republic just moved out today that two have a new first class 800. Can't wait to see it out, would like to have one myself. Keep up the good work!

P.S When is Zuzana creating her first book for the Newton?

FROM: ENIGMABOBS
SUBJECT: B&W
BIG PROBLEM
What's up with the standard Janus? I link a reluctance to design types containing a proper apostrophe and quones? I was all set to purchase Matrix Script, but decided Janus was the type design couldn't compromise for the hard slanting quality of the foot mark. Good typographical consideration is a personal statement makes it difficult to justify the purchase of quality type for communicative readability. My comments are open to an odd color mix or a rude typographical treatment even so often, but the slight irritation is just its mark, especially in the case of the Matrix Script.

ALBERTS, M. J. 1990. *Phylogeny and Biogeography of the Fishes of the Order Cyprinodontiformes*. Ph.D. dissertation, University of California, San Diego.

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He said what?

"There simply aren't as many 'Grand Dames' of design with which to star-stud a program."

What do you say?

eww@danet@minerva.cis.yale.edu

PERCIE POSTCARD, FRONT AND BACK
DESIGNED BY LISA ASHWORTH

Janet

He said what?

2

DEAR KENET My name is Lisa Ashworth. I'm currently finishing my last semester in the Graphic Design Department at the Yale School of Art. Femail was created in conjunction with my graduate thesis: "Women, Design and Activism: From Victims to Victors," and is response to the reactions from the "Living Contradictions" poster designed by "Class Action," an organization at Yale of which I am a member. If you attended the AIGA conference in Miami, you may remember this poster, which addressed the "contradictory" ratio of male to female speakers. The poster and its message was acknowledged, yet the reactions were mixed. While many members felt it was about time someone spoke up, others felt "counting" was ridiculous, women should "ask" if they want to be represented, and finally, "posting messages" is no way to affect change. I found these responses so ridiculous, especially Mike Wick's comment from *HOW* magazine ("THE AIGA IN REVIEW," *HOW*, FEBRUARY 1994). The fact is the poster made a point and in order to do that one cannot always play by the "rules." I am writing to you for two reasons: First, in response to *Emigre's* "Broadcast" issue, Gail Swaabed writes that she resents having to deal with being identified as a "women" designer and doesn't want to think about gender and how it relates to the design field. While I understand her point of view, I also find it disconcerting. While I maintain that issues of gender have no relationship with the formal issues of design, I question why there is so little "visible" representation and leadership if women represent 50-70% of the design population. I'm sorry that Gail is feeling a little irritable, but so am I. Unless women assume responsibility and take action we will continue to be, what Jennifer Morris terms (SEE JENNIFER MORRIS'S LETTER W/ AT RIGHT) the "majority minority." Second, I would like to propose an idea for *Emigre* to publish (perhaps in an issue about Yale grad students in the Graphic Design Department, hiar, hiar). I have sent out 500 of the enclosed postcard (SEE POSTCARD W/ ABOVE) and am currently receiving some pretty juicy responses. I would like to design a spread for *Emigre* that documents "Femail." If you are at all interested, I would be more than happy to send you some sketches. In the meantime, I have included Femail's mission statement and my intentions.

Femail is an open alliance of graphic designers committed to affecting change in their professional community. **Serving as a group to discuss issues involving salary, representation and leadership, Femail works to break down established barriers and create access to positions of power in the design community.** Its premise is simple but powerful: through shared experiences, ideas will develop and action will be planned. Femail is a network (as the Internet) where women designers work to support and advance one another. What I am initiating is a network where women meet on the Internet and have discussions about how change can take place. Because the serious of



LIVING CONTRADICTION POSTER
DESIGNED BY JENNIFER MOBLA (THE ART COLLECTIVE FOR COMMUNITY ACTION)

POSTED TO FEMAIL, IN RESPONSE TO
"GRAND DAMES" POSTCARD **BB**

DEAR FEMAIL. A myopic vision of reality, to say the least. Clearly a case of perception vs. reality. Could it be because they (we) are not as visible? Recognition is achieved through an articulation of ideology, concept and form. The forum for this exposure is often speaking engagements at conferences. A bit of a "Catch 22," wouldn't you say? **H** "Grand" is a reputation deemed by others, and unless we (meaning both male and female designers) make ourselves, our work, our thoughts, be seen, read and heard, women will continue to be the majority minority. Oh, and by the way, were those the "Grand Masters" of design speaking in the main auditorium in Miami? I think not. **It's time to open our eyes; we are not invisible.** The AIGA has a responsibility to look harder.

JENNIFER MOBLA AIGA

"private" and "public" have always been paramount in women's issues. I find it extremely interesting that the Internet has become a forum where women can share ideas and experiences privately, yet a larger audience can have access to them. These discussions will eventually lead to a mobilized support of women in design demanding change. Whether action takes place in groups or independently, Femail is a place for suggestions, advice and results. **H** I am currently working on a second postcard that invites men to participate in Femail. Although this is a network for women in design, I do not want Femail to become exclusively female. I'm not sure about the role men will play in this project, but I do feel strongly about including male designers. The reason men didn't receive the first postcard is purely economic. I had limited funds and felt that I first needed to address the female audience. I am now in the process of putting together a second postcard that males will receive. LISA ASHWORTH NEW Haven, Connecticut

IN REPLY TO LISA ASHWORTH'S
LETTER **BB** TO EMIGRE

DEAR LISA ASHWORTH If you want to be featured in *Emigre* magazine, you'll have to show us some incredible graphic design work. If we like the work and if there are original ideas there, then we'll show it, and we'll talk about anything you want to, including Femail. **X** *Emigre* did not attend the AIGA conference; we're not even members of the AIGA (we don't even consider it an honor to be invited by the AIGA because often you have to pay your own way and the honorariums are ridiculous, if any at all). **X** You

are presenting an old and tired story. If women represent 60-70% of the design population why then does *Emigre* receive four times as many portfolios from male designers as we do from female designers (and never say from 'falo')? Why are nine out of every ten letters we receive from males (and believe me, letters are hard to come by, so we print pretty much anything that's sent to us)? X If you want to "make it" in the graphic design community, you're going to have to make graphic design, and make lots of it (or write about it, if that's your thing). If you want to be invited by the AIGA conference, you're going to have to do some serious networking and self-promotion and spend astronomical sums of money on submitting your work to design competitions. You're going to have to make appointments and show your portfolio to graphic design editors, such as Chee Pooleman at *J.D.*, or Laurel Harper at *HOW*, or Margaret Richardson at *U&C*, or Carol Stevens at *Print*, or Carol Wehler at the Type Directors Club, or Nancy Aldrich-Buenet at *Step-By-Step Graphics*, or Anna Telford at *CA*. Or get to know Caroline Highower, the director of the AIGA, or Elias Lupton at the Cooper-Hewitt, or Laurie Haycock at The Walker Art Center (Hey, did you notice, they're all women in leadership roles?!). One way or another, you're going to have to pay your dues. April Greiman did, Rick Yellott did, Jennifer Marie did, David Carson did, Paula Scher did. All these designers are fantastic promoters of their work. That's how you'll get noticed and become part of a professional community and get invited to talk and what not. Show me one designer who has done all the above and was denied acceptance.

There are no shortcuts to advancing yourself in this profession: ASK ANY GUY WITH A 9 TO 5 DEAD-END PRODUCTION JOB.

RUBY VANDERLANS

IN REPLY TO LISA ASHWORTH'S LETTER **OO** TO *EMIGRE*

DEAR LISA ASHWORTH: Get over yourself, girl! Honestly! Now I'm really getting more than a just little irritable. The "Grand Dames/Contradictions" postcard announcing the new *Fanall* \$85 leaves me with that "not so fresh feeling." Hase't this same old read been trotted down enough already? (At least the Guerrilla Girls and the riot grrrrr, et al. have a sense of humor!) And you know, I have to agree with Mike Hicks that those really haven't been that many "Grand Dames" of design. In fact, I can count them all on one hand—April, Sheila, Kathy, Laraine, Suzanne... yeah, is that ALL? And sure, I do a mental tally of how many women speakers are included at design events, competitions, profiles, etc. But so what. Get over it. It was a great awakening for me to realize that for whatever reason, I wasn't going to find many professional women design role models. (SO MAYBE I SHOULD BE LOOKING TO SAY COURTNEY LOVE OR QUEEN LATIFAH OR KATHY ACKER?) I saw that it was really up to me and my friends to start creating role models for ourselves.

And yes, I do resent having to think about the whole issue of being a WOMAN in design (eyes roll)—I'm already at the edges of the design world, do I want to further marginalize myself? What does gender have to do with design issues? I really want to be known as a designer. Period. Hopefully a GOOD designer. Not just a WOMAN designer. That's just such an easy label to tag my work and I don't think it's fair to see it exclusively in that light. I've worked too hard to make a passionate statement through my work and lifestyle to have it be seen through one filter, not to mention that mainstream feminism completely lost touch with us somewhere along the way; no longer representing how we think and feel. (This doesn't mean that I've turned to the ranks of Karla Telphe or Camille Paglia or that icky Naomi Wolf for shelter and solace, in case I am already being pigeonholed with their ilk.) But, I know, I know: The Salaries. The Power. The Representation. The hordes of invisible women toiling away at their Macs

(my pal Enille Burnham says that the computer is the digital sewing machine in the 21st century sweatshop). What can I say? It's all true. And it really sucks. I wish it were different—I'd love for me and my friends to make a million bucks and be fabulously famous. It's just that we (and I include all ambitious young designers) have to be a whole lot more pro-active, a whole lot louder and good at what we do if we're going to be noticed and acknowledged. So for now, I'm just beginning to learn how to promote my friends and myself, how to get my work out there, how to be a designer



WARRIOR WE DO FROM NEXT POSTER FOR THE UNIVERSITY OF MICHIGAN, BIRMINGHAM, MICHIGAN, RECORDED AT NEW SPACES

Where do we go from here?

right here and now in this world. The way to change the salaries, representation and take the power, isn't by talking about it—we've got to get out there and do it; promote ourselves and our friends, go after the great salaries, make cool work, make ourselves and our pals visible (not a completely aesthetic endeavor—promoting one's friends—my mom says, "With whom you run, you become."). It's really groovy to talk about community and sisterhood and all that stuff, but if we're not producing the work and getting it out there, who really cares? That's just sitting around prattling and frankly, that's not very attractive. Unfortunately, school isn't the best place to learn how to really put yourself out into the professional design world, because most of the teachers are so swamped by meetings and memos that they have little or no time for their own professional practice. I do believe there are a lot of great designers out there working and it's only a matter of time before the work becomes more visible. The faces are changing; we are the new kids on the block. And I hope I can be a role model and give a leg up to

some other young designer someday—I know I've been given a lift, a boost (mostly from me) I need, huh? what I've needed or asked for one. Anyway, if you are really driven to make a change, to quote those creepy Nike guys, "Just Do It." So a magnificent presence in the design world! Or, "You ain't seen nothing yet," said SWANLUND Sacramento, California

LISA ASHWORTH REPLIES. First I'd like to thank *Emigre* for allowing me to comment on these letters and Femall in general. The response has been great and, as you might imagine by reading this brief sampling of replies, mixed. I asked *Emigre* to print Gail Swanlund's and Jennifer Maria's letters in particular because they represent two points of view that are not mutually exclusive. Their letters, combined with the overwhelming majority of the other letters, agree with and/or in some way articulate Femall's goals: self-determination, networking, high visibility and action. (Femall is not about modeling and not a forum to cast blame. Femall is meant to provoke positive and insightful suggestions about how the aforementioned goals can be realized...and yes, Femall is a place to discuss design). Rudy VanderLans makes the point that promotes the responsibility of individuals. The principals of Femall see in concert with this thinking. As a network to help women promote themselves through an exchange of ideas and advice, Femall aims to become a tool for personal advancement. In response to the "old and tired story" comment, I would also have to agree. But then again, so do issues of racial equality and yet people who work towards resolving such disparities garner respect in our society and are rarely labeled extremists. It's curious to note that even though this story is old and tired, Femall has had an incredible response from a lot of designers who see just as tired with the status quo. Women still feel faced with an infamous and widespread group of male designers and feel a lack of representation, visibility, and opportunity. Maybe those who have written need to take a more active role in promoting themselves. I won't argue with this. If (as VanderLans has pointed out) the work submitted to *Emigre* comes chiefly from men, something is wrong.

ESPECIALLY WHEN YOU CONSIDER THAT WOMEN DESIGNERS OUTNUMBER MEN IN THE PROFESSION.

Chancing the fate of Laila Guisler and her ill-begotten designation as America's "Queer Queen," I would like to point out that publishing is not a passive pastime. Surely VanderLans does not rely solely on submitted work. He must also actively seek and select work. Given this assumption, I checked out the gender of whose work has been published in the last two issues of *Emigre* and this is what I discovered: #19 75% men; #20 all men; #21 fair representation; #22 all men; #23 all men; #24 fair representation; #25 10% men; #26 all men; #27 all men; #28 all women; #29 all men. A very overbearing case could also be made that with a male-dominated contributorship such as this, it's no wonder that more women don't write or submit work to *Emigre*. In some cases I think the fear of being labeled a Feminist has also led to negative comments. Mr. Swanlund's reaction to "Feminism" (see *Emigre* #20) is common among younger professional women, but I would caution her not to get caught up in semantics. Many have worked very hard to make feminism a bad word. By doing so they have given themselves a full-proof means of negating any dialogue on the issue. As loose and childish as it

might seem, the phrase "Feminist" clearly illustrates how others appropriate language to quickly categorize and shelve complex ideas. Ms. Swanlund's point is well taken, though. Even I have a problem with the word "Feminist." As a label, it's as detrimental as "liberal" was in the 1988 presidential election. As a concept, it's as abused as "Existentialism" in a coffee house. As the subject of a best-selling book, it's as trivialized as the word "quality" in a commercial.

And as a matter of legislation, it's as marginalized as...well, as the gutter of an unopened book. This all being true, I still consider gender discourse important and necessary. So rather than aligning Femall with any particular camp of Feminism, it is open to discovery and not confined to orthodoxy. And what are the digital dames saying on the Internet? Well, many things on many issues too numerous to recount here. I will however share an electronic response with you that hits hard on the recurring subject of role models, leadership and representation (Femall's obsessions, if you will): "WHY IS IT WHEN WOMEN DO 'MAKE IT,' THEY ACT AS IF THEY HAD NO PROBLEM MAKING

IT and in mixed company turn their backs on the topic of the disparities... or for that matter, even disagree that there are disparities?" Is this another old and tired story of not wanting to rock the boat? As of yet I have no reason to love the status quo, so I guess I can't answer this question. You're welcome to reply if you have an answer. LISA ASHWORTH

P.S. Femall has no intention of further marginalizing women. Men are welcomed to contribute...as equal collaborators.

HERE ARE YOUR MEANS TO REPLY:

INTERNET ADDRESS: gdamess@minerva.cis.yale.edu
AMERICA ONLINE ADDRESS: FemallDsgn@aol.com
COMPUSER ADDRESS: 74224.2674@compuserve.com
FAX/PHONE: 203.432.7158

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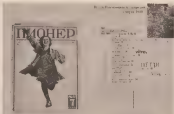
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001

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THE NEW DESIGN, INSIDE SPREAD



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DOWNLOADING THE SPECIAL COMMUNICATION SOFTWARE FROM AOL OR COMPUVERSE TAKES APPROXIMATELY 30 MINUTES. . . . DOWNLOADING THE AVERAGE EMIGRE TYPEFACE PACKAGE AT 2400 BIT/S TAKES APPROXIMATELY 30 MINUTES, AT 14,400 BIT/S 3 MINUTES. DOWNLOADING TIMES APPLY TO CALLS WITHIN A 1 HOUR.

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CREATE AND MANAGE BY THE STARBURK, A.S.A. **EMIGRE ADMINISTRATION** "NOW SERVING! A NEW SERVICE" IS A PUBLIC ACCESS SERVICE THAT IS A RESULT OF HADRONIC EFFECTS AND OFFERS A SPECIALITY SERVICE FROM A LARGER AND MORE DIVERSIFIED COMPANY. THE FOLLOWING ITEMS ARE AVAILABLE FOR DOWNLOAD:

EMIGRE MAIL "NOW SERVING!"

Created by James Teneberg and Rebecca (a Columbia, SRI based multi-media design company), this is an interactive promotional CD-ROM featuring short demos of all fonts featured on Super-Office's second volume "NOW SERVING!"

EMIGRE

EMIGRE, is an "American electronic magazine" featuring contributions by musicians, artists, writers, scientists, cooks, architects, engineers, designers with poems, words, comics, fonts, drawings, poems, songs, movies, photos, plays, chess programs, all anonymous...all copyright-free."

Although it's true, I don't deliver all that is promised in it's promotional material, it is definitely a great start of what can become the most online festival of the culture.

If you would like a "hard cover" (hard) version of this please contact me, address, at: Case Project 25, 1025 Eastwood, Germany.

standard video projector (optionally fitted with perspective control) viewed through a viewing unit, a basic external speaker system and a "touch-screen" unit. As the space is intended for projection onto two walls, installation within a wide range of locations would be possible without the need for modification of the space themselves. Some further textual and graphic material would also be added to the projection surfaces.

The material that you can download comprises of samples of a larger installation project. A full disk version of the project is available by writing to: Subterfuge, 100 Brookman Road, Bedford, Bedfordshire, MK43 4BT, England.

SENT BY TYPE

Just before the word multi-media became a household word within graphic design, Susana Lissas had already created her first Postcard disk. In 1988 it was first place in MacWorld's annual "Macintosh Masters Art Contest" during in two categories: "Most Artistic" and "Most Fun and Informative Graphics."

The Hypercard stack features animated type thumbnails and includes screen samples of most available Emigre fonts.

TYPE SAMPLES

This disk includes sample text files in Emigre's Macintosh Postscript 3 format, containing a number of characters from various Emigre fonts. You may wish to test font installation with our type sampler to verify font compatibility with your computer system.

BIG CHAIRS TALKS

A very funny Macintosh Director clip created by Bob Achold showing all Big Chairs (Harris) first in various compromising positions and colors accompanied by a post-industrial custom made soundtrack.

50, ARTS PROJECT CD-ROM

Created by Cal and Jennifer Engelman. Nearly this Macintosh Director movie about the California Institute of the Arts in Valencia, California, is used for promotional purposes and used to high schools, etc.

CURRENTLY, ALL OF THE ABOVE PROJECTS CAN BE DOWNLOADED FOR FREE. DATA THROUGHPUT, IF YOU HAVE NOT MANAGED DIRECTLY OR OTHERWISE PROJECTS THAT YOU WOULD LIKE TO VISIT FOR POSTING ON THE EMIGRE NETWORK, PLEASE TRY TO FIND A COPY FOR YOUR PERSON. YOU CAN SEND US YOUR PROJECT ON DISC OR YOU CAN JUDGE IT.

THE FULL EMIGRE CONVENTION IS ALSO CURRENTLY ON DISCUSSING. A SAN FRANCISCO PROJECT (SEE) IS AVAILABLE TO THE GRAPHIC DESIGN COMMUNITY. ACCESS INFORMATION: MODERN (ART) 240 3027 / (ART) 331 3313 / (ART) 344 4387. VISIT US AT WWW.EMIGRE.COM. OR CALL "NOW SERVING!" FOR THE LATEST FILE.

EMIGRE NOW ON THE INTERNET

AND YOUR LOCAL SUPPLY PROVIDER TO CARRY THE EMIGRE CONVENTION.

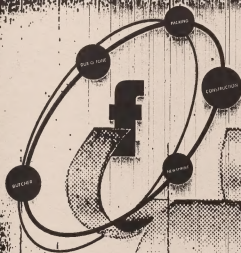


THE PASSAGEN PROJECT BY SUBTERFUGE

The Passagen project was first shown at the Watershed Media Centre in Bristol, England towards the end of 1993. It was commissioned and funded by the Arts Council of Great Britain as part of an exhibition designed to educate and provide a focus for some of the debates arising from the International Postscript Conference which ran concurrently at the Arsenal Gallery. The work was originally developed as a collaborative team from an idea by Paul Matthews which had previously manifested itself as a typographic based fine art degree submission in 1988. The Passagen project incorporating its title a reference to Walter Benjamin's "Passagen Werk" focused and developed some key themes inherent in this place as well as distilling the means of production from Hypercard to Macintosh Director software.

Since the Bristol showing, the piece has effectively been rebuilt by Subterfuge in response to some of the technical and formal difficulties arising from the initial installation. Although the work is still a Macintosh based interactive structure, the dimensions have been expanded to incorporate additional sound and textual material. On a technical level, the work has been geared up to most easily allow for more flexible installation possibilities.

At its most basic, the Passagen project could exist purely on a Macintosh computer housed within a generic space. Ideally the project would incorporate a "data" projector (standard video projectors do not allow the user to also interact with material as it appears on the monitor, two



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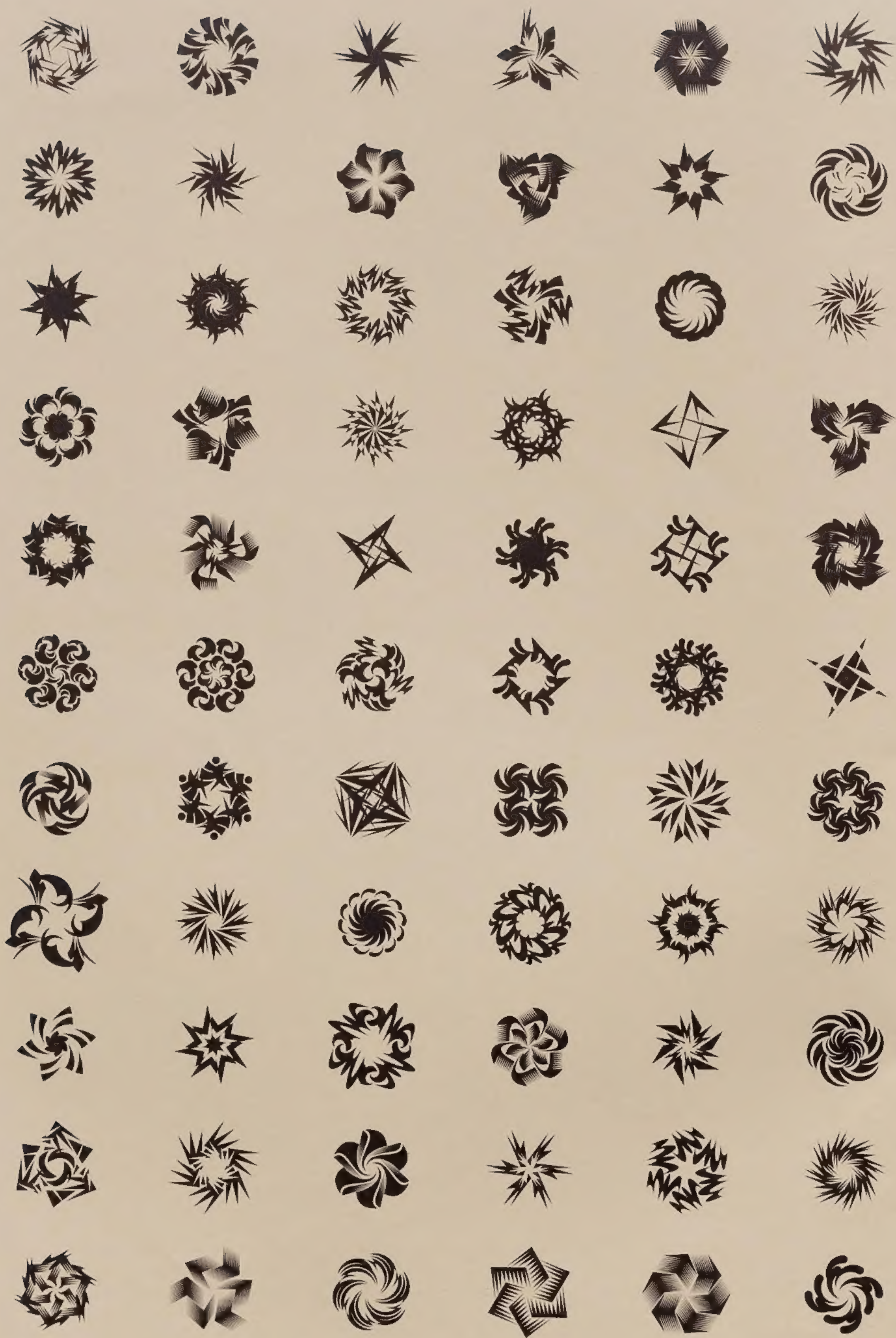
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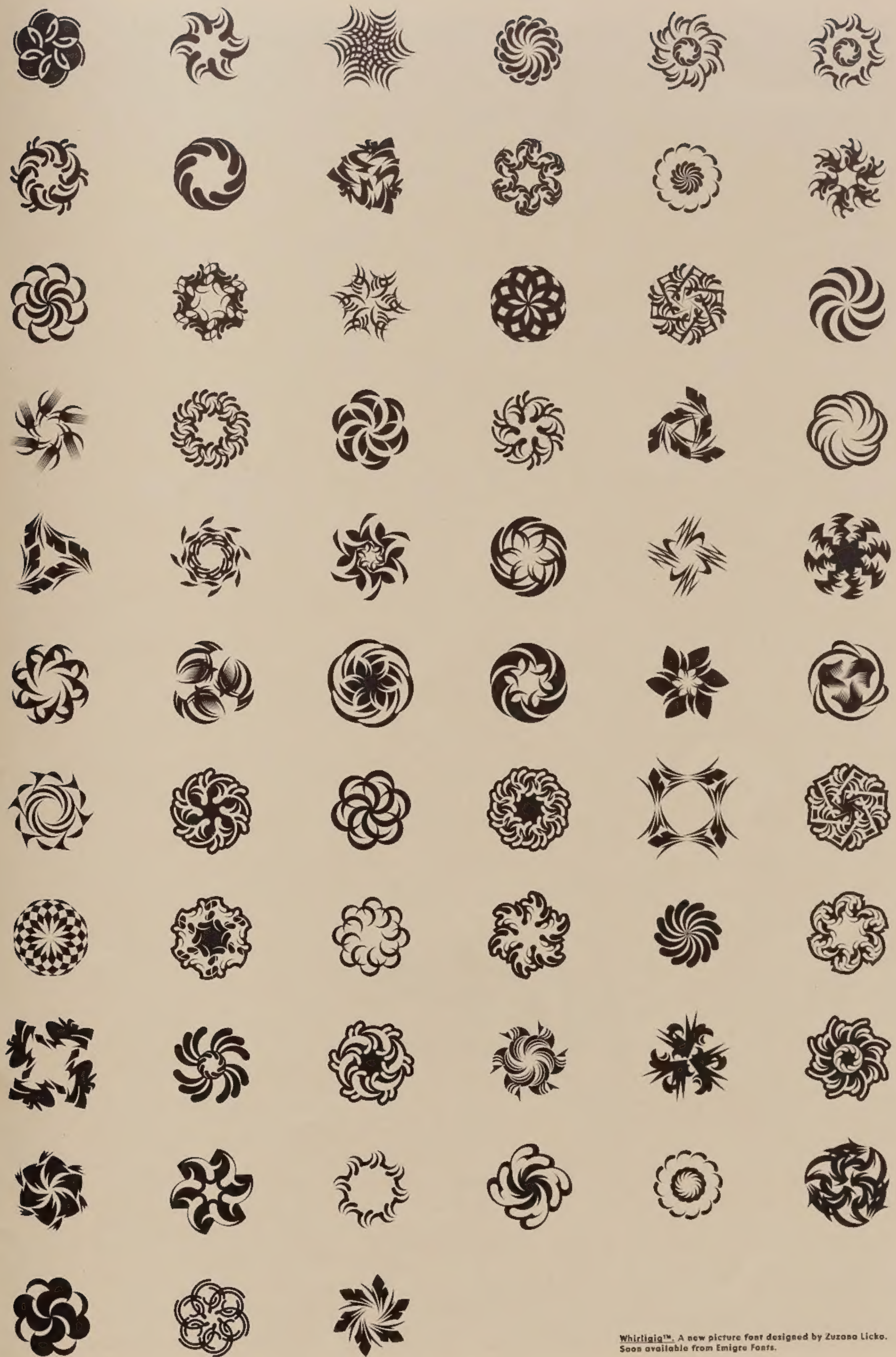
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